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NOTHING is more lamentable than to see a good teacher foilize. Yet this is a danger not commonly appreciated, and never apprehended by its victim. What is the cause? Self-satisfaction ends in ceasing to grow and develop. The same old round of pieces; the same old ways of teaching; the same old ruts growing deeper and deeper.

A LARGE field for missionary work (or is it greater zeal among present laborers?) there is, not alone in the hamlet of the far West, but at the very centers of musical activity.

Prior to this century music, being youngest of the arts, had received meager attention from men of thought, whereas for years literature, architecture, sculpture, and the art of painting had commanded intelligent consideration. Owing to this apathy the art of music has not been deemed a necessary part of the curriculum in every university and school.

Therefore its professors are not accredited scholars, rather exponents of emotional zeal; its achievements—conquests in science as well as art—are unknown to the average concert-goer, while its masterpieces rarely win full appreciation outside of professional ranks. It will be, however, but a matter of time when music's phases, side by side with those of the other arts, are studied as an essential aid to culture.

To teachers, then, who by tactful efforts hasten this time, will redound many advantages. So, if for no more disinterested reason, it would seem wise to emphasize the art's scholarly claims, those phases of music which appeal to the mind, and from history's records to prove that this art has contributed a quota toward man's intellectual advancement well worth the attention of general scholars.

It is a matter of comment at the present time that music is seen to make no provision for their families in case of the sudden death of the husband and father. The recent sudden death of Prof. H. C. Banister, in England, is a case in point. His widow was left entirely unsupported for, and yet Prof. Banister had a good many scholars. Other examples could be quoted, and no doubt many of our readers know of similar cases.

The question arises as to whether musicians can so little as to be unable to lay aside for the proverbial "rainy day," or whether the state of affairs is due to prodigality or, it may be, unbusiness-like care of financial possessions. At any rate we feel justified in pressing upon teachers who have family cares resting upon them the importance of doing all that a prudent, thoughtful, affectionate husband and father should do to protect the tender ones from the hard assaults of poverty and want. The brighter side of this state of affairs is shown in a note in the "Musical Items" column, which speaks well for the thrift of Anton Seidl, who died lately. In addition to careful investments, he availed himself of the benefits of life insurance. The best writers on character all speak of the invaluable benefit to a man's nature arising from prudence and thrift in the use of the money that he earns from day to day.

Does war interfere with the work of the music teacher? This is the question that every teacher is asking at this time. It will require a very serious crisis to affect the educational interests of our land. The children must be educated during war time as well as in peace. War does not affect the home duties. Our firesides are in no immediate danger. No devastating hordes of troops will cross our land; our resources will not be cut off; the routine of our daily life will go on very much the same as ever. The writer remembers well the Civil War, which was calculated to disturb almost every interest, and yet the music teachers were all as busy as ever—opened flourish, concerts were patronized. There is not the slightest danger that activity will be curtailed on account of the war with Spain. War spirit has a stimulating effect on everything. The drawing of active workers into the war will increase the demand for teachers. The children and our girls are the main dependence of the music teachers, and war does not actively concern them. The music teacher can contentedly ply his avocation in war-time, feeling assured his services will continue to be in demand even with booming of cannon at the walls of the citadel.

A GRAND meeting of the Music Teachers' National Association is being arranged for June. Under the roof of the grandest hotel in the world the music teachers can enjoy themselves for nearly a week. There is every conceivable advantage in this plan. The teachers are as one grand family; they meet one another not alone at the formal meetings in the hall of the hotel, but in the corridor, at the table, every here and there that one may turn. This gives the best opportunities for social culture. If the social success of the meeting be assured, the rest will follow. A notice of the plan of the meeting will be found in another column.

The Association is worthy of the united support of the profession. Its officers are striving unselfishly and manfully to make this a representative meeting.

The purpose of the Association is the elevation of the profession. Every teacher in every State and city should do his part in supporting the organization. We need no organization—where the wrongs of the professors are exposed, where measures for their protection are established, posed, where methods are discussed, where productions of native composers can have a public hearing. All teachers need the benefit which comes from contact of mind with mind. There is no better cure for provincialism, egotism,

and dry rot than rubbing up against your brethren in art. Many a promising musician has been ruined because false ideas were allowed to flourish and take possession. Of him. Of all classes of workers, the musician most of all needs the stimulus of outside influence. He gets this largely at these gatherings, where he makes acquaintances and hears other musicians. We hope that the grip of every teacher in the land will be packed for New York, which has promised to give us a royal welcome.

SAID a business man to a member of the musical profession, amidst the present war spirit, "I call for volunteers: 'I suppose they have no need for musicians at the front.'" Just how the expression was meant was by no means clear, yet the inference was that war and its active prosecution are too practical and severe for music and musicians. It may be that he had in mind the rather common view that the art—as well as many of its professors—partakes of the effeminate, and is by no means fitted for the stern practicalities inseparable from a state of warfare. And yet musicians, as well as other devotees of the arts and muses, have proven themselves, in time of need, as courageous and enduring as other men, perhaps even more so if the rack of their more susceptible nervous system is taken into consideration. Things that would rattle the equanimity of an artist would pass off many another man as water from a duck's back. The follower of an art must cultivate keen susceptibilities in order to be a true artist. So much the greater is his endurance if he lives down these things and bears all trials as any brave man should.

No. Art does not, of necessity, enslave its followers; the rather does it cultivate that spirit of fixity of purpose, that reckless, dauntless enthusiasm that leads a possessor to heroic deeds that succeed beyond all reason. The artist's fiery earnestness and self-devotion are part of the stuff of which heroes are made.

It is not long since "temperament" was the word that fell easiest from the musical critic's pen. Paderewski's playing excelled above all others because of his display of temperament; Rosenthal was a disappointment because of his lack of temperament; Miss Spielner was almost to create a furor in the artistic world because of her abundant supply of temperament; while Miss Pounder, although her technique seemed exhausted, was doomed to failure because of her unfortunate deficiency in the matter of temperament.

And so the critic wrote; wrote people up and wrote people down. Temperament was the word to conjure with, the proper word to bring into their reports at some place or other; and the man who could serve it up in the largest variety of combinations was held to excel his fellows. But did any of them stop to define the word in its latest musical application? If so, the present writer does not remember to have seen the definition. It was not like charity, covering a multitude of sins, for rather it covered a multitude of good points, some of them rather elusive of expression or description by the manipulators of words.

Some writers wrote of personal magnetism, others of musical intuition, and still others of delicate sensibilities. But it was so much easier for the most to lump it all together and call it temperament.

But the nub of the matter is this: Are we not too apt

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

SIMPLICITY IN MUSIC.

LOUIS C. ELSON.

ONE of the outcomes of the Wagnerian richness of scoring and harmonization has been a tendency on the part of many of the modern composers to discard melody, to avoid regular progressions, to look disdainfully upon simplicity in music. There is a twofold error involved in this avoidance of melodic directness. First: melody has been in all ages until the present the keynote of music. It is not too much to assume that the appreciation of melody, as the appreciation of rhythm, is a natural function. Second: it is a mistaken notion to imagine that almost any one can compose a melody. Schubert, Mozart, and Haydn are among very simple composers compared with Brahms, Wagner, or Richard Strauss; yet none of these, nor any other composer of this half of the century, could ever hope to attain their fertility and spontaneity of melody.

There is often a difficulty in simplicity which is quite unappreciated. The German, Silber, was able to write many a folk song, yet could never write a simple melody when it came to evolving this simplest style of music. Brahms loved the folk music and used it freely in his works, yet only at rare intervals was he able to bring forth a folk-song gem like "Fidolin" or the "Cradle Song."

It is a pity that our modern composers imagine that they are advancing music by scrambling through the brambles of constant dissonance and by allowing figure-translation to crowd melody out of their works. It may be that the composer of the future will be wiser; it may be that the great composer of the twentieth century will tune the tunes of a Mozart to the harmonies of a Brahms and the orchestration of a Wagner.

COLLECTED FACTORS IN SELECTING PIECES FOR PUPILS.

CHARLES W. LANDON.

WHILE all teachers give attention to the grade of the pupil's ability, and doubtless to the limitations as to style inherent in the pupil, yet the piano that the pupil is to work up the piece on is often overlooked. The teacher's piano with its delicate action will allow the pupil to do a quality of work to which the pupil's own piano will not correspond. Many times the lack of interest shown by a pupil in some good piece of music comes from this cause, that his piano makes a caricature of it. The pupil's pianissimo is mezzo-forte, his fortes are fortissimo, and very harsh at that. He fails to make the melody sing and the accompaniment neutral, notwithstanding you have touched upon this point repeatedly. His own piano is not capable of these finer distinctions, either in tone qualities or in delicacy and quick, responsive action. This is often true in schools and conservatories of music where the pianos are badly worn and were, perhaps, cheap and poor when new. The remedy is, first, if possible, a new piano of good tone and tone qualities. If that is impossible, then put the old piano into the hands of a first-class tuner—a man who can re-voice and bring out the best possibilities of the instrument. Lastly, if neither of these remedies is possible, give pieces that are more brilliant, that call for heroic and for broad and sweeping effects. Another mistake is, that too often teachers give pieces full of strong chords to pupils who have hands too small to play full chords. Octave passages are demanded of pupils who can scarcely span an octave if they take time to place the fingers and stretch the hand to the eighth key. Now, and then there are pupils who can not make an acceptable run or trill, or play an even arpeggio. They have not the possibility in their hands because of their natural formation. Experienced teachers finally settle upon the undoubted fact

that success depends, in a very great degree, upon adapting pieces to pupils instead of adapting pupils to pieces.

"TOO MANY IRONS IN THE FIRE."

CARL W. GHEIM.

THERE are pupils who undertake too many things at once. Instead of devoting to music study the little spare time they have left after their school lessons at home are worked out, they scatter their time and power upon other things in none of which they can accomplish much, because they can not give much attention to any one of them. There are those who busy themselves with drawing, French, china-painting, needle-work; attend dancing school, the gymnasium, traveling and mandolin clubs, etc.; in fact, have something else every day in the week. The result is that they can not possibly work up and prepare any music lesson, and the teacher has to perform the wearisome labor of practicing everything with them in the lesson time. It can not be otherwise that their progress will be very slow and unsatisfactory to the onward striving teacher. Some pupils may never care to change their ways; they are bound to remain in the lowest class of music followers. With them a teacher will have to content himself with the thought that it is not his fault, and that the little music they do learn may be a source of great enjoyment to them. A "little knowledge" may often prove a dangerous thing, a "little music" never. All the teacher can do is to remain patient; perhaps, before it is too late, some such pupil will see the folly of having "too many irons in the fire." It is wiser to accomplish much in one thing, than to try a little in many things.

HOW TO TEACH FINGERING.

ROBERT D. BRAINE.

A LARGE volume might be written on the importance of correct fingering in playing the piano, and yet it is one of the most difficult things in the world to get pupils to pay attention to the fingering of a composition, even when the figures are marked plainly above the notes. Teachers should explain to pupils the importance of fingering, and see that they observe it from the start. I have had young pupils tell me, on my asking them why a certain fingering was marked in their music, that they "supposed it was to make it hard." It is a long time before the average pupil can be made to understand that one finger is not so good as another if only the right key is struck with it. Let the teacher explain to his pupils that correct fingering is simply "common sense"; that it is the best and easiest way of executing a certain passage, and that many passages are not only difficult but are absolutely impossible without correct fingering. When a passage in the music has to be fingered, let the pupil do it under your supervision, correcting him if he is wrong, giving reasons, and showing him why he is right, if he has fingered the passages correctly. It is also an excellent plan to give pupils music which is not fingered to take home and finger, to be brought the next time for correction. Any old music book which the pupil happens to have will serve for these fingering exercises. If a pupil is shown the why and wherefore of correct fingering, he will learn to apply the principles of fingering in a short time. If you spend a large proportion of the time of each lesson in teaching pupils the principles of fingering, you will find that in the long run it will be time well spent.

TRAINING UP TEACHING.

R. M. SEPTON.

TEACHING is securing for the pupil knowledge from without or from beyond himself. Training a pupil is the

shaping and controlling of his inherited or personal facilities. Teaching is to cause him to know; training is to cause him to do. The music teacher's work is both in a peculiar sense. We are not only to give knowledge, but to make him skillful in the use of knowledge. One may teach well and train poorly; another may train well and teach badly. The ideal is a happy blending of both powers.

Training a child does not give him a new nature, but it often affects changes and his modes of expressing the nature. It should begin at birth and be continuous. It should repress and subdue, giving him self-control. The questions of conduct and habit are those of personal training. By repression and development the nature can so change the general aspect that to all appearance a new character is created. The design of a house does not depend upon the materials used in its construction but upon the architectural skill.

THE DEVELOPMENT OF CONCENTRATION.

PERLKE F. JENYIS.

FOR developing intensity of concentration, as well as facility in memorizing, there is nothing equal to the blind study. Take one of the easier figures, the two-note in E minor, "Clavichord," Book I, No. 10, for instance; memorize the first measure away from the instrument, exactly as one would memorize a phrase from a book. In doing this it may be helpful to repeat the names of the notes aloud and at the same time form a mental picture of their position on the staff or keyboard. When this measure has been memorized, think it through a number of times, and, in order to test the thoroughness with which it has been learned, write it out on paper entirely from memory. Now go to the instrument (a silent one like the clavichord or an organ without wind is preferable) and play the passage slowly eight or ten times, thinking each note before playing. Memorize and practice the next three measures in the same manner; then take a couple of measures in the left hand, and when these can be played without hesitation try to think and play the hands together from memory, referring to the music in case of doubt, but never playing from it. Work through the entire figure in this way, a measure at a time. By the time the end is reached, there will be a marked improvement in the power of concentration and facility in memorizing.

SHOULD THE ORGANIST PLAY THE PIANO?

S. N. PENFIELD.

EMPHATICALLY, yes! Organists frequently treat pianists and piano playing with a lofty patronage tinged with a bit of disdain, as much as to say, "While you pianists are devoting your lives to the 'minutiae of touch and technique,' paying tithes of mind, and, er, er, er, we organists are giving attention to the 'weighty matters of the law,' playing, grand, dignified, or delicate music, making the crash of the thunder-storm or the whispering of the zephyr. We pity you poor mortals who have to drudge over finger-exercises for hours every day, while we make the immense variety of tone colorings and contrasts by simply changing draw-stops, and with, practically, one touch for all."

Now, herein is a grand and wide-spread mistake. In truth, a deal of slowly work is done at the organ. A weak and nervous touch can be readily distinguished from a firm and energetic touch, even with the feather-weight action of pneumatics, and still more with the old-fashioned direct action. Modern organ voluntaries require as careful phrasing as piano music, and the organ touch must be ever decided, whether in *forte* or *piano* passages. Now, to be mere this phrasing and touch may be acquired directly upon the organ, which involves spending much time in cold churches, with trouble in securing blowers, and with church meetings frequently in the way. Then the organ student, finding the big, massive effects coming out if the big keys get down in any sort of a manner, is too easily satisfied, practices but little, and make-shifts too often carry the day. The pianist works for his smart effects, and on going to the organ brings with him his smart touch for loud and rapid passages, but, of course, has much to learn as to the difference between the two instruments, and he soon

shadows at the organ the very light and delicate touch of the piano. Then the piano is always convenient for the study of manual parts of organ music. In fact, most of our leading concert organists are also pianists of more or less distinction, and find that the playing of each instrument helps them upon the other.

NEVER GO TO THE SECOND THING FIRST.

MADAME A. PUPIN.

THIS proverb, which is in common use in Germany, means to the music student, Do not take up in the early stage of your studies what properly belongs to a later stage.

For example, the generality of people like to practice as fast as they can play, because they want to hear how the thing sounds; but this course invites errors, such as wrong notes, wrong fingering, uneven touch, etc., errors which are apt to crystallize into habits.

Students should know—and it is the teacher's duty to tell them—what to aim at first. For instance, right notes and correct fingering are more important than strict time. If strict time be insisted on, false notes or an uncertain way of playing them or wrong fingering may result; but if notes and fingering become sure, the right time can be taken at will.

It is better to gain a sure and easy execution before attempting to play with expression. In short, all the technical demands of a piece should receive full attention before one yields to the charm of emotional expression.

POOR OLD BLIND TOM.

BLIND TOM, the weak-witted, sightless negro, whose phenomenal gifts as a pianist and whose unnatural power made him a wonder of the world some years ago, is now a gray-headed, infirm old man, living in retirement in a little cottage on the highlands of Navesink, on the New York shore of New York Bay, in charge of Mrs. Eliza Lerch, who was appointed his guardian several years ago. After the death of her first husband, John G. Bethune, who was Tom's manager nearly the entire time he was before the public, there was a long legal struggle between her and her father-in-law, James N. Bethune, who owned Tom and Tom's mother as slaves, and still claimed the sole proprietorship of the musician. Tom had been a valuable piece of furniture and had brought him a large income for many years. He had earned several hundred thousand dollars, and Col. Bethune naturally objected to losing so lucrative an investment.

Justice Andrews, of the Supreme Court of New York, to whom the case finally came by appeal, decided that Tom was a free man, and permitted him to choose his own guardian, for although over fifty years of age he was incapable of caring for himself, and Charity Wigans, his mother, who still lived in Georgia, on the old plantation where Tom was born, declined to accept the responsibility. In fact, Tom did not know his mother. He sat her at the trial for the first time since his childhood, nearly forty years before, when his musical genius was discovered and he was taken out for exhibition by his owner. Nor did he have sufficient intelligence to appreciate the relationship; and she, an illiterate negroess, was severely, was frightened by his outlandish gibberish and peculiar habits, for when he is away from the piano Blind Tom is a most repulsive animal. He has an abnormal appetite, his passions are strongly developed, and he has no respect for persons or places. He is simply an idiot, and his mother believed him to be possessed of the devil—"Ti Pudo."

"If a man loves the labor of any trade, apart from any question of success or fame, the gods have called him."

—Habit and practice sharpen gifts; the necessity of skill grows less disgusting, grows even welcome, in the course of years; a small taste (if it be only genuine) warms with indulgence into an exclusive passion.

LETTERS TO DEAD MUSICIANS—FREDERIC CHOPIN.

MY DEAR MASTER—I think that of all composers for the pianoforte I love you the most. You have whispered the inner secrets of your soul into my ear; your violet-colored nocturnes first taught me the purely romantic character of love, and your bronze mazurkas have told me that there is a budding sorrow in the heart of every joy. You have become a part of my being. I know you so well that I do not feel I am in the least approaching ground where the angels would fear to tread when I address you "my dear master." You were a supreme artist—perhaps the greatest musical artist that has ever lived. You knew how to use your colors for the best possible result: each touch of the brush on the canvas left a mark essential to the accomplishment of your intention. You did not make your intention inconstant; it was there for the looker-on to take or leave; it mattered not to you if he walked on with hardly the bestowal of a hazy glance upon your work. But the looker-on has never passed your work in silence. It attracts or repels; it is not by any means characterless. Moscheles and Mendelssohn never made up their minds about you; perhaps they are summing you up now. You put your whole soul into your work, and the consequence is that it is indelibly tinged with the vivid colors of your individuality. That is why some people dislike you. You are too outspoken; they are frightened of what you will say next. It is a case of Martin Tupper and Mendelssohn versus Swinburne and yourself. You and Swinburne will win, of course, as you always have done.

But besides the objection that a few hypocritical old women have to you, there is still another that many musicians think of with sorrow. They say you are effeminate! Like all great truths this is only half true, as I. But you are also masculine, and sometimes terribly so. Every man who has an effeminate side to his nature, but it is not every man who will reveal it. Effeminacy is so dreaded nowadays! It was so when you were here with us, and it is just the same now. But you were not ashamed of it. You made use of it to reveal all the tender passion of your nature, as some of the most gorgeously beautiful of your music has been written by the able of the feminine side of your nature. And so you have been misunderstood. Your enemies have picked out all your effeminate work and have said that it represents the whole of your music. But they have erred! There is little of effeminacy in your sonatas; your polonaises are grand, sweeping burlesques, and some of your dances are as bracing as a sea-breeze. But there are many musicians who, like Gallo, have cared for none of these things. They think they have found your weak side and continually point to it while they cry, "Lo, here!" quite unconscious of the fact that they are all the time directing the attention of the public to one of your greatest characteristics.

However, you have conquered the world, and still remain one of the chief glories of our pianoforte literature. You have written nothing absolutely execrable, and little that is poor; and herein lies one of the great differences between you and Wagner. You were master of your art between you and to compose; with Wagner it was different before you began to compose. You were a pianist; who plays your music as you would have it heard. I often wonder what you think of our present-day pianists? Are the velvet smoothness and grace of de Pachmann nearer the truth than the delicate, wiry, and nervous of Sauer? Who knows? Yet talk of your embroidery of Sauer? Who knows? And each of us strives to learn the secret ever succeed? Do you like d'Albert's work; but do we ever succeed? I think you do! It playing of your A-flat polonaise? I like that yourself, but I feel sure that you recognize that it is the best and true you were never able to play it like that yourself, but I feel sure that you recognize that it is the best and truest interpretation. But he also plays your "Berceuse" and to your taste, does he not? But perhaps Sauer and de Pachmann understand you better than any of our pianists. You have, on the whole, a good deal to be thankful for. All our pianists give the best of their work to you, and you are not neglected like Chopin, who is in his pianoforte works.—C. FRED KENYON, in "Musical Standard."

THE SUMMER MUSIC SCHOOL.

THE summer school is an evolution. It is the result of a demand for condensed information. When one attends upon the instruction of a private teacher he receives the instruction which, in the mind of the teacher, seems most adapted to his immediate needs. And this may go on for months, even years, and at the end the pupil may have received only the instruction needed from day to day. The pupil may have been modified in his practices and in his way of regarding art; and as a performer he may show masterly of his work. But when it comes to giving out again what he has received, too often he finds that he does not even know the central principle upon which his own development has been conducted. The summer school changes all this. The first thing which the teacher gives there is this missing link—the central thought around which the entire instruction has crystallized itself. Then, the various arts along which such a principle projects itself; and, finally, a sort of bird's-eye view of the general course of development along which a pupil or a class is expected to progress.

The members of the medical profession are, perhaps, a little wiser than the pedagogic. They have a department of "materia medica" in their college course. This teaches the names and qualities of medicines, and guides the student through the great storehouse of agents by the judicious use of which he is expected to modify the condition of the patient. The music teacher has nothing of this sort; or, if, anything, very little. Having acquired a certain amount of key-board mastery and familiarity with a few pieces, he is turned loose as a teacher. The first lesson he gives, or the truth is, he brings him face to face with his limitations. What would he not give for a graded list of pieces warranted to perform this, that, or the other kind of work!—W. S. B. MATHEWS, in "Music."

A WONDERFUL ORCHESTRA.

AT the Western Penitentiary, in Pennsylvania, there is a nightly concert given by what is probably the largest orchestra in the world. It is composed of at least three hundred players, who never see one another. The music begins precisely at six o'clock every evening, and ends at twelve o'clock every morning. Within that hour the convicts are permitted to make, each independently, as much music or discord as he pleases. The prison is, perhaps, the only one in the world where the inmates are allowed to cultivate the art of music, and the privilege is deeply appreciated by them. Just before six o'clock they may be seen by the officials sitting with their instruments in readiness. As the hour strikes they begin to play, and rattle off time after time during the appointed time. As may be imagined, with several hundred instruments playing at once, it is impossible to distinguish any one of them from the rest or to tell one tune from another. As the waves of sound rise and mingle, the listener can only be reminded of a wind howling in the distance. "They look forward to this hour with great pleasure," said one of the keepers to a reporter. "Music is the only thing that varies the monotony of their lives, and taking an instrument away from a prisoner is about the severest punishment we can inflict." As they were talking there was a moment's silence. It was a few minutes before seven, and a man began playing "Home, Sweet Home," on a violin. His neighbor accompanied him on a guitar, and in a short time they were joined by a flute, cornet, and mandolin. The prisoners in the upper tiers or cells seemed to be waiting for the beginning of the favorite melody, and one by one caught it up, until all were playing the tune. The sounds ceased at the stroke of seven, and quiet reigned supreme.—"Ti Bits."

—Idealism in honesty can only be supported by perpetual effort.

—The time comes when a man should cease prelusive gymnastic, stand up, put a violence upon his will, and, for better or worse, begin the business of creation.

LETTER-TEACHERS

W-S-B. MATTHEWS.

Will you be so kind as to tell me, through the columns of *THE ETUDE*, something in regard to the old Mason and Hoadley Method? Was Mr. Mason's part only the technical part? I have always thought of the whole as Dr. Mason's, and I have been wondering lately who E. S. Hoadley was and why he was not near me when I was a child. I have always wanted to write to Dr. Mason and thank him for that wonderful work and the good it has done me, and the delight it has given some of my pupils, those who would practice according to his directions, and in late years have been just as much interested in his new work, "Tone and Technique." I have tried one book, the third, of W. S. B. Matthews' "Graded Course," and am wondering if it is going to match the exquisite sections in the old Mason and Hoadley book.—L. A. N.

Your letter leaves me in a little uncertainty as to which of the Mason and Hoadley Methods you are so fond of. The whole story about that, as I understand it, is this: Some time in 1866 Mr. E. S. Hoadley, a very clever and practical teacher of the piano, especially of the lower grades, believing the time had come to make a radical departure from the old-fashioned notions embodied in such books as Bertini's and Richardson's, prepared very carefully an instruction book, but when it was completed he found it impossible to get a publisher. He went to the firm of Mason Brothers, who at that time were prominent publishers of school books and church-music books in New York, and submitted the manuscript. The modifications from existing books were so marked that Mason Brothers were rather afraid to undertake it; so they sent him over to their brother, Dr. William Mason, to examine the work. His report being favorable, the firm of Mason Brothers replied that if William Mason would put in his recent exercises they would publish the book as a method by which Hoadley, all the work in the first part having been done by Mr. Hoadley with the exceptions, perhaps, of a few slight modifications which Dr. Mason made after the manuscript had been completed.

All the last part was Mason's, and it contained the radical principles of his system as it now stands—his changes on the arpeggio, part of the two-finger exercise, and the application of rhythm in all the diversified manners. Also an explanation of the interlocking octaves. This was published in 1867, and it marked an epoch in American piano teaching, as it was the first time that an elementary book containing the modern ideas of playing had appeared in this country, or in any other, for that matter; and because it happens, unfortunately, that the makers of text-books are mostly second and third-rate men who follow each other like sheep going over a wall, and when somebody has made a break in the fence and a particular plan all the sheep keep on going through there, whether it is the shortest way or a good way at all; and they keep on all the same even if there is a ditch with water on the other side into which they founder one after the other.

About three or four years later a second book by Mason and Hoadley was published, called the "Easy Method." In the preparation of this book I think Dr. Mason had quite an active part, particularly in writing some of the amusements and in generally promoting a more rapid progress than had been the case in previous instruction books. In the matter of reading and in the introduction of the more remote keys. In both these books there were a number of very ingenious diagrams of positions of the hand, and diagrams illustrating the movement of the hand in playing the scale, showing the manner in which the thumb was passed under and the wrist moved outward in assuming the new position in the scale run.

Dr. Mason also contributed to this beginner's book some very valuable matter which has since been published in separate form, in the way of dots in which the pupil plays upon a compass of five notes, and yet by the aid of the teacher very beautiful and pleasing results are arrived at. If you have been using Mason and Hoadley all these years your pupils are to be congratulated on

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having been much better used than the great majority of piano pupils. Mr. E. S. Hoadley, I think, is not living in Brooklyn, but I never have had the pleasure of meeting him. I am sure, however, from so many of these little points in this book which Dr. Mason assured me were original with Mr. Hoadley, that he must have been a very clever man. If still active, I suppose he must be now somewhere between sixty and seventy years of age.

In this connection I will add a personal testimony to the fact that the publication of the Mason Exercises in 1867 and the Mason and Hoadley book generally was as an eye-opener to me as to anybody else along the beach, and I derived the greatest possible advantage from it for several years.

With reference to my "Standard Grades," you will find that it covers a different ground from an instruction book. The instruction as such is entirely left out; but this contains the material for study selected from a variety of sources, and, except that remote keys are not introduced early enough to make really fine readers, I think you will find the material very enjoyable, especially if you begin at the beginning.

I have a pupil six years of age. When Mr. Sousa gave a concert here a few weeks ago, he heard this little fellow play what he could by ear, and said he was none too young to begin, but I hardly know how to begin. Perhaps you would be kind enough to suggest something good, and give me a few instructions as to what course I should take with so young a pupil.

After he is thoroughly acquainted with the keyboard of the piano and has the correct position and required strength to learn simple exercises, would it be too soon to teach him to read? Kindly answer my questions in your next issue of *THE ETUDE*. By so doing you will oblige, G. J.

It would be impossible for me, in the limits here at my disposal, to answer your questions satisfactorily. I think the best thing you can do is to get my "Twenty Lessons to a Beginner" and try that on the pupil you mention. It may take forty lessons instead of twenty to get through it, but the principle is all right, and, while you will find the manner of doing the work very different from what you have been used to, I think you will find that the pupil will enjoy it very much. Although my "Twenty Lessons" makes no attempt at an exhaustive treatment of rhythm in the sense of unusual combinations of tone values, it builds up a fundamental sense of rhythm in pulse motions, half-pulses, and quarter-pulses; also in third-pulses, and the fundamental sense of chords and of the harmonic force of the scale; and, whether you should ever use the book in any other case, I am quite sure that you will find it profitable to try it in this instance. It is not only a collection of material, but also a method; that is, it has directions for the teacher as well as for the pupil, and, in point of fact, the teacher is not expected to read from the staff until at least after ten lessons or more.

If you can accustom the boy to transcribe the little melodies he has into different keys at this early stage of the game, you will lay the foundation for a very much better musicianship than will otherwise be the case.

The introduction of the Mason exercises, as I have indicated in that work, will also give him a command of the keyboard much sooner than he would otherwise get, and when, toward the end of the book, you arrive at the point where you need more material for reading, then begin with the first of the "Standard Grades" and go on with the Mason exercises ad libitum. In explanation of my recommending the "Twenty Lessons to a Beginner" with so much confidence, I will say that that book was prepared in the effort to answer just such a question as yours; because at the time it was written, about fifteen years ago, all the instruction books went the same way in the beginning. You are entirely wrong in supposing that the young pupil has anything serious to do in learning the keyboard, the names of the keys, or in acquiring the position of the hands. The position of the hands will mainly take care of itself, and you will very rarely care on the part of the teacher. Too much care results in cramping and constricting, which is very unfavorable to good playing.

Must I require my pupils to count aloud always in practicing? If not, please specify when it should be done and when omitted. I have several pupils who grow confused when they are called upon to count aloud. I

am quite sure it is not because they do not understand the time, for they can count it through showing me where each count falls when not playing; and they can play correctly if I count for them, but to count for themselves and play as they feel is another matter, and they think they are unable to determine when to stop. They think each count or simply feel the rhythm. They are pupils in the first and second grades. Will you kindly advise me?—M. R.

Opinions differ in regard to the advisability of requiring the pupils to count aloud in practicing. My rule is to require them to count aloud whenever it is difficult for them to do so, on the general principle that all the benefits of life result from doing the things you do not want to do, and most of the evils of life result from doing the things you want to do.

"When I was young I was taught
To do the things I did not like,
Which were the things I ought."

If a piece in practice is difficult for the pupil, nothing simplifies it so much as counting the time aloud, but to require this to be done during the entire practice is a mistake. If the pupil secures the correct rhythm, movement, and accent without counting aloud, that is all that is necessary; but as soon as there is any trouble in playing and you can not tell by the playing exactly what they must always be music count. In hearing advanced lessons, even by persons who are preparing recitals, I sometimes come upon a measure or two which it is impossible to understand, and I ask the pupil to count them and always find that they can not count them, showing that the vagueness was a vagueness of thought, and that they did not realize where the measure and the beats were.

What we desire is a perfectly even, elastic rhythm, where the measure is reliable and where the rhythmic nuances, the little shading in rhythm that makes musical rhythm something different from metronomic rhythm, occur without being exaggerated. There are many artists who exaggerate these nuances and thereby impair the quality of their interpretation. In all kinds of very serious music, except where there is a continuous motion from one period to another, it is perfectly allowable to retard slightly and go slower at the end of the period; but in any kind of quick music this is only permissible at the end of important paragraphs, and then only to a small degree. There is no virtue in counting aloud; on the contrary, it is a blemish to the playing. Nevertheless, if the pupil does not conceive the time distinctly, then it is absolutely necessary to require her to count aloud until she does so. As to the difference between counting aloud and counting silently, when you hear the count you are quite sure the pupil is making it; when you do not hear it she may be making it and may not; but, as I said before, if the playing is in good time without the counting, then there is no need to make a fuss about it. A pupil might be very able to explain the time and still be unable to play the passage correctly, if the pulse is very much subdued.

In this case you call her attention to the movement of the hands and play across the passage, and then touching the notes which fall upon it at the end of the movement is secured, and then play it over again with all the details.

I have a pupil, a bright girl of fifteen, who in the short space of about one and a half years with a previous teacher, was given as studies a good share of Heller's Op. 46, Cramer's 84 Etudes, Books I and II of Czerny Velocity Studies, and Czerny's Op. 636, with a corresponding number of pieces. As a consequence she has very nimble and supple fingers, and an endless amount of bad habits, seemingly impossible to eradicate. In every detail, it is invariably spoiled by the wrong introduction into our homes—the legitimate cradle for our future race of art-lovers—and their status can not be readily changed.

What is going to be the result of these interlopers on the musical future? Will their alien origin encourage or will it stultify the growth of the natural plant?—*"Music Trade Review."*

—Toasted musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect other studies.—*ENOKI.*

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THE STUDY OF PIECES.

pieces suitable for developing the arpeggio, also several for the further development of a good, clear staccato.

I would advise you to put the girl in the Mason arpeggio and two-finger exercises, and carry her through the two-hand positions in all the changes in a variety of rhythms. This will conduce to carefulness in the harmonic construction of what she plays. Then, in order to cultivate care and intelligence, you would better give her a good deal of Bach and Schumann. Take, for instance, such pieces as the "Kinderscenen"; or take an collection of Schumann pieces, which has the cream of all of them, and let her begin with the easy ones in the first part of the book, and play several pages at a lesson, without having practiced them very much. Then criticize each one and make her secure the proper movement and style of the piece, and hear as many as you have time.

The trouble with the girl is that she has done nothing but play finger work. In the Czerny studies, as ordinarily taught, thought is an unnecessary adjunct; and by bringing up these missing qualities your first dependence will have to be the Bach Inventions, which she probably will dislike very much at first; and the Schumann works; and in order to improve her accuracy of playing you must give her always just one or three pages to memorize at each lesson, and it must always be music which can not be remembered on general principles. For instance, the First Invention of Bach, and the Schumann Nocturne in F, Op. 33, No. 4; then the Bach Eighth Invention and the Chopin Nocturne in B major, Op. 15. She would probably be able to play the Ruff "La Filleuse," and, as it is written in six sharps and always goes where you are not expecting it, it is an excellent piece for this kind of a girl, and when it is well learned it makes a beautiful solo number. The study of lyric pieces like those in my Second Book of Phrasing will help to tone her down and get more repose and sentiment in the work. But in general, if she is a very fast player, about the only easy pieces that will do her any good will be those by Bach and Schumann, and her other numbers can be very bad as difficult as the fifth grade.

With reference to your second question, I can suggest Dr. Clarke's Theory Explained to Piano Students. I will also say that there is a primer by Dr. Mason and myself which can be ordered from Mr. Presser. What you want for preparatory study of technique is nothing more than the elementary forms of the two-finger exercise, the scales and arpeggios of Mason's system. All these points you mention can be done by means of those exercises more thoroughly and more easily than by any of the other techniques; but if you must have old-fashioned technique, probably one or two of the books of Zinbster are as good as any. Personally, I do not find them necessary.

MODERN MUSICAL MACHINES.

A FEW years ago the domain of those who earned a living by teaching their arms to turn some mechanical whistles was chiefly confined to the low class of halls. That old wheezy organ has proved very prolific; its evolution into higher forms is now exceedingly rapid. We possess pianos to play over our studies for us; machines to give us the latest songs sung by the most favored artists; organs guaranteed to do quite as well as the finest living organist, and instruments to play for our sole delectation what the finest orchestra is just playing at such an immense cost to crowds. Many of these automatic musical instruments are finding a ready introduction into our homes—the legitimate cradle for our future race of art-lovers—and their status can not be readily changed.

What is going to be the result of these interlopers on the musical future? Will their alien origin encourage or will it stultify the growth of the natural plant?—*"Music Trade Review."*

—Toasted musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect other studies.—*ENOKI.*

THE REED ORGAN.

Is treating, in a popular form, the subject of reed organs, their manufacture and use in the home, the church, and on the concert stage, we set aside all technicalities.

The diaphragm and melodia may be said to be the foundation stones of every reed organ, and these can be amplified in such a way that fullness as well as variety of tone can be developed. In addition to the several sets of reeds, properly so called, the mechanical appliances in the way of cone swells and couplers furnish instantaneous and beautiful effects besides the deep, sustained tones produced by the sub-bass and the pedal attachments. The sixteen-foot bourdon C, with a tongue five inches long and three-quarters of an inch wide, may be said to be the father of all reeds in point of sonority of tone; while the piccolo, a half-inch long, with a tongue as narrow as a needle, is the veriest kind of a humming bird, so to speak, in producing soft, musical effects.

The vox humana and the vox celeste have in use a simple fan for producing the necessary waving effect, while the delicious oscillating tone characteristic of these stops is produced by voicing the reeds—one set a little sharp and the other correspondingly flat to a measurement that gives seventeen beats in ten seconds. Given a good quality of reed, the next thing is to secure a tuner to produce the right tone.

An indispensable requisite is plenty of bellows power. Wherever there is a deficiency in this regard imperfect results are sure to follow, no matter how many sets of reeds the organ may possess or however well the entire mechanism may be adjusted. The performer, and not some unsympathetic blower, should have control of the bellows. A smooth, uniform handling of the bellows is needed, and the musician with brains and amiable qualities is the judge of how much or how little this powerful factor in reed organ playing should be used.

The tendency of the organ, unlike the piano, is to become sharp instead of flat, and a forcing, spasmodic use of the bellows is certainly a powerful foe to the American-made reed instrument. The care of a good organ necessitates the exercise of common sense. Whenever the reeds become feeble or silent, from the accumulation of dust, draw them carefully with the hook furnished with every instrument, and permit the contributors—both small and great—to go on their way rejoicing in the production of rich musical sounds.—*"Music" (London).*

A BOON FOR COMPOSERS.

ATL composers will greet with joy a recent invention which will prove a great labor saver to them. The "Record" mentioned this invention some time ago, and is now able to illustrate the manner in which the writing of music is accomplished by the playing of the respective pieces on the piano. The hammers of all keys are connected with a series of levers placed at the top of an upright piano. These are in turn connected with a recording point making an imprint on the paper fed to the music-writing machine as long as the respective key of the piano is held down by the composer's hand. The recording can be continued indefinitely upon a roll of paper, and the transcribing into the ordinary style of written or printed music need not be done by the composer himself, but can be done by any skilled engraver, who can easily make the plain record made by the machine. A clockwork placed at the side of the writing machine proper is so arranged that it may be set to go at any desired speed. The artist himself controls the speed, and also the connection of the black piano keys, which, according to the pitch he uses, may be set for sharp or flat chords by simply shifting a hand at the left of the music-writing machine.

The newly patented instrument has created considerable interest wherever exhibited. A composer may hereafter, when moved by a musical inspiration, go to the piano and simply play it; then take out his record from the machine and send it to the engraver.—*"Philadelphia Record."*

—Style is the invariable mark of any master; and for the student who does not aspire so high as to be numbered with the giants it is still the one quality in which he may improve himself at will.

Letters to Pupils

J. S. Van Cleave

To S. A. D.—You need not have any doubt or disheartenment arising from the difficulty which you mention—*i. e.*, of bringing your lesson fresh and furnished after a neglect of a few days. Nature is very chary of her gifts at times, and she certainly held about the sacred paradise of art-happiness by a bristling fence of most thorny difficulties. As Wotan fenced his disobedient daughter, Brithilide, by a wall of dreadful flames, so pains and dangers and tedious hide away from all but the bravest the glorious and ravishing beauty of music. No one can keep technical work in perfect running order without furnishing it incessantly, as a millwright engineer oils and polishes his engine. You doubtless have read the famous *bon mot* of Dr. Hans von Bülow, to the effect that if he omitted practice one day, he noticed a difference; if he omitted practice two days, his friends noticed a difference; if he omitted practice three days, the public noticed a difference. I, myself, while visiting at the home of that eminent virtuoso, William H. Sherwood, sat beside him as he ran through a Beethoven sonata with which he was perfectly familiar—namely, the great *Appassionata*. Such a virtuoso as Sherwood has, of course, an extremely high standard by which to judge himself as well as others, and he exclaimed, with some impatience, "I have not practiced for eight days, on account of traveling." It need not worry you in the least, nor distress you with the fear that you are unmusical, when you observe that your music will not remain for weeks, or even days, in as perfect a state as when you presented it to your teacher at the lesson. Indeed, it is doubtful if any composition, however familiar or long-existing in the memory, is so perfectly at command that a musician would dare to neglect it in public without rehearsal. A famous writer made the aphorism in politics, "Eternal vigilance is the price of liberty," and certainly in art incessant practice alone can secure that automatic freedom which constitutes proficiency. You ought, however, to be able to carry in your mind at least 2000 measures—*i. e.*, about an hour's playing,—which would cut up into about twelve pieces of average length. It was said von Bülow declared that "no one was a pianist who could not play from memory 100 pieces." I personally asked him if he said this, and he laughingly replied, "Oh, such things are usually exaggerated." When Bülow was getting ready for his first American concert, it is stoutly maintained by those who ought to know that he practiced twelve hours a day for a week. Now, a Bülow program contained about two hours' playing,—that is, 4000 measures,—and this number of hours, eighty, will so divide into 4000 as to make about one hour for each fifty measures. This seems, at first, an extravagant amount of time to put upon merely polishing memory and fingers, but think of the exquisite result! If to acquire the mental and digital development necessary for playing a given program of, say, 3000 measures, you had to labor 500 hours in order to master it and keep it, there would be no advantage of this proportion. Do not worry about your inability "to play things right off." The people who play things right off, ninety-nine times in a hundred mangle them, and the music which is not worth playing frequently is hardly worth playing at all. The ability to read at sight is largely a natural gift, indispensable to the orchestra player, valuable to an accompanist, but of secondary worth to a solo pianist. If you feel the ardor here of music which you profess, work ahead doggedly, cheerfully, and ecstatically, for music's rewards, though gained by small increments, are worth all they cost.

To E. B.—You say that your execution is limited and that "your right hand is better than your left," and then you ask me what to do about it? My answer would have to be either very brief and comprehensive, viz., "take lessons and practice," or else might be

exceedingly voluminous. I surmise, however, what you mean by "execution" is sufficient strength and dexterity to deliver large and showy pieces. However limited may be your execution, so long as you can do anything at all on the keyboard there is music—beautiful music—growing abundantly for you in the fields ed with splendor by the creative genius of the world's composers, great and small. If you are not strong enough to pluck up the linden tree and transplant it with all its blossoms to your garden, you can probably pluck roses, or at least gather daisies, dandelions, and clover. For the development of your technical powers I would recommend a careful daily use of the technique, for pure muscular reasons; study of Mason's incomparable four books of piano technique, "Touch and Technique," and a study of carefully chosen pieces in which the beauty of imagination rather than the intricacies of technique shall be the desideratum. As for your left hand, there should be no difference between the two hands, and you should increase the flexibility and power of the left hand by doubling or trebling the amount of practice bestowed upon it over the right hand. The left hand can be made pliant and strong if you will resolutely keep at it. Patience and accuracy are the indispensable requisites for artistic achievement, but they are practically concomitant.

Again you ask, "How must I practice the scales as to play them fast and well?" This question is answered more completely in Mason's "Touch and Technique" than I can possibly do here; but my principal advice to you would be: First, play the scales with separate hand; second, play in many rates, from extremely slow to as fast as you can without stumbling; third, continually change the rate; fourth, play them staccato and legato, particularly the former; fifth, test yourself by the metronome daily as to the limit of your speed. At first you may not be able to get above four notes to a beat with the metronome at sixty, but in a few days you may go to sixty-three, sixty-six, sixty-nine, seventy-two, and so on up, notch by notch, till you gain 120 or even higher. But remember always that a scale is merely a row of single tones, each round and perfect as a pearl, touching its neighbor before and after, and preserving its own roundness and individual integrity. The worst fault in pianists in delivering scales is that they tolerate dropped notes. Nothing so soon destroys a scale or makes it sound so clumsy as the existence of these little gaps, and nothing so beautifies it as absolute uniformity and the integrity of the separate tones. Do not strain after extravagant speed, for a scale sounds really more beautiful delivered moderately but, with perfect decision, than it is splattered out in an uneven, indistinct way. Remember again to my metaphor of pearls, I must remind you that your scale should be a necklace exquisitely wrought and connected, and with every part, each little sphere, rounded, complete, perfect.

To V. W. M.—You ask how to produce upon the piano an effect analogous to that of singing, and say that your teacher recommends a straight finger with a hammering motion, but that you object to it on the ground of its not looking graceful. As usual in all such questions, you kindle my thoughts at three or four different points, and it is difficult for me to repress a confusion. First, the securing of a singing style on the piano is a matter of the very, very highest importance. One of the chief grounds of objection to the pianoforte as a musical instrument on the part of some is its incapacity for singing; but this has always dumfounded me, especially when it comes from musicians, because it is chiefly remarkable for not being true. Certain effects of singing the piano can do not so well as the voice, but certain others it can do equally well. I must answer you under this first head with several subdivisions, which, to make orderly and lucid, I will indicate by letters.

(a) You must get out of the piano its most beautiful quality of tone. Any one who tells me that the sound produced by a good, modern grand piano, written by the fingers of a skillful pianist, is not a beautiful thing, agreeable to the nerves and exciting to the heart, regard as simply stupid. The tone of the piano is unique. It is not that of a violin, an organ, a trumpet, a flute, a glockenspiel, a music-box, or a xylophone. It is sui

generis, and very beautiful. It is open to certain faults, just as all instruments, the voice included, have such a special set of maladies to which it is obnoxious. Thus, the violin may sound scrappy and out of tune, the clarinet squawky and like a goose, the flute wheezy, the trumpet horribly strident, and, as for the voice, there is its ugliness of sound which is not produced by some successful pupil of some popular teacher at some time in his life, but by the suffering fellow-beings. Do not be frightened, then, about the piano not having a beautiful tone, for it has. You must steer clear of the hand, twanging, metallic sound produced by striking the key with fingers too inelastic, or, on the other hand, the feeble, ineffective sound which comes from striking the keys undecidably.

(b) The most beautiful singing tone is secured by touch, moderately slow, but at the extreme of firmness and tension. Make your finger solid by holding the muscles flexed decidedly, but not with any convulsions of rigidity. Then push the key down with positiveness and be sure that your finger is placed firmly at the middle of the key, from side to side. Its being near the end or toward the piano will vary according to the shape of the thumb and the mechanical convenience of the hand.

(c) Chopin used to say to his piano pupils, "Go and hear Mallbrin sing"; and Schumann advised all young pianists to play accompaniments with singers and observe and take advice. There are certainly two high authorities for the singing affinities between the voice and the pianoforte.

I have not space to do justice fully to this subject, but will say that the most enchanting effect, after securing a suave and ear-pleasing sound, is to nite these sounds in the manner that a singer does—by a continual rise and fall of the dynamics. Let your phrase proceed in a curve, let it arch like a rainbow or dip like a valley, but never remain like a dead-level plateau. For instance, the melody, second line G, fourth space E, D, C, might be treated in several ways according to the sentiment to be expressed, but the rarest of all things would be to strike these notes each forte or fortissimo. That would only be permissible if the composer were representing bells clanging either with majestic slowness or with excited rapidity. Connect the notes, then, with a good legato, and with a constant sensitive change in their dynamic values among all the way from piano to fortissimo, but remember this—that the dynamic value of the melody must always be from two to three times heavier than that of the accompaniment. Here is a pitfall into which every bad pianist tumbles,—and I may observe is passing that poor orchestral directors are equally bad. Remember, the accompaniment is not properly suppressed. This, much, must suffice for this first head.

Second.—As to the straight finger, it makes little difference whether your finger be crooked or straightened when you attack the key. The main point is to secure the proper amount of muscular firmness; the tip of your finger should feel like a solid rubber ball. The particular stretch of your finger may be determined solely by the convenience of reaching for the keys.

Third.—As to your objection that long fingers do not look well, I am sorry to say that this puts me out of patience. Piano playing, like all other music is, is dressed through the ear to the mind, heart, and soul, and the entertainment of the eye in any way is absurd. I once heard a man who was an admirer of Gottschalk say that just to see Gottschalk walk on the stage and in a leisurely manner draw off his gloves was worth the dollar that the ticket cost. I thought, "You fool! to call such things musical enjoyment." A student may be permitted to watch the finger action of A. Albert, Paderewski, or Josef, or Sherwood, or Blochfeld, Zisler, or Carafa, purely for technical instruction, but this has nothing whatever to do with the inner meaning of music and its most precious values; and I have an abhorrence for everything which tends to make out of this holy art, whose mission to the human race is unspeakably important, a mere question of frivolous pastimes. Make any kind of grations you wish with your fingers, your arms, your body; throw your hair over your face like Rubinstein or sit like a statue like Liszt. But if you stare into the sky like Liszt—do anything you please, but see to it that you make music.

THE NEED OF HIGHER EDUCATION FOR MUSICIANS.

BY CHARLES SANFORD SKILLTON.

During the past few years the colleges of the country have often been urged to give music a place in the curriculum as a subject of higher education of equal importance with literature and science. A few courses in music have been established, but there has been no wide acceptance of the idea. Perhaps the colleges would feel more interest in higher education were common among musicians, and their influence in communities as great as that of other professional men. At present this is hardly the case.

Outside the cities most Americans gain their conception of musicians from two classes. One is composed of the players in a brass band or dance orchestra, who go to the saloon when their duties are over or eat refreshments with the servants, give lessons at home when their footing is slightly professional, speak broken English, and take their children out of school before they have fairly mastered the language of the land, to repeat their own monotonous career. This class is composed of excellent musicians, but possesses little education or culture and can not be counted a social force.

Lower in point of technical skill, far higher in social standing, is the earnest lady teacher who trains the children of the town according to her light, plays the recital organ in church, and sees enough of the possibilities of the art to regard her own achievements with a humility which few of her patrons will believe they deserve. She is often cultured, but seldom a highly-trained musician, and, therefore, practically to be regarded as an amateur. From these two classes the average rural American forms his conception of musicians, and is forced to believe that musical ability and general culture do not readily combine. Hence, he pronounces the word "musician" with a doubtful accent on the second syllable.

In and near the large cities more adequate conceptions prevail. Here we find directors of music schools, teachers, writers, lecturers, performers, conductors, composers, organists, who are people of culture and social standing, occupying positions of recognized importance, easily the peers of other professional men. Most of them possess genius in some form, enjoy the prestige of being widely known by their works, and have won wide influence by force of character and natural gifts. Nearly all have solved the problem which is the subject of this paper, and it is their influence, inspiring others to emulate them, to which we must look for an uplifting of the musical profession. Cultured Americans are proud of these musicians and recognize their power, but to many their profession seems a hindrance in spite of which their personal force has gained them success rather than a hindrance and inspiration to the greatest effort. It is worth while to pause and inquire why music is held in low esteem in all but the most enlightened centers of our country; why the name of musician is not so sure a guarantee of intellectual culture and social worth as that of editor or lawyer.

In the first place, the Anglo-Saxons are not a musical race, and have had no influence upon the development of music except as patrons. No composer of the first rank has come from the English-speaking people, and what original creative ability they have shown in the art has been isolated and without permanent result. Next, we must remember that the race as it exists in our country has only partially completed the task of subjugating an entire continent. Hence, only the older portions of the country are sufficiently settled to encourage the development of the fine arts. This preponderance of material interests blinds men to the mission of music. They look upon it as merely a means of entertainment,—much, savages at first regard clothing as only ornament,—and hold its devotees in correspondingly light esteem. How often have we heard cultivated people say, "Music is very well as a pastime, but an unworthy profession for a man who can do anything else." To this lack of popular understanding of the

mission of music is due much of the low estimation in which musicians are commonly held. But it can not be denied that we musicians are partly to blame. We accept conditions we should try to better; we neglect opportunities to come in touch with other interests than our own; we seek no education but a musical one, and our own; we care for nothing in the world but music. Such are the causes of the present status of the musician in this country. What can be done to improve it?

So far as the race problem is concerned, the event is in the hand of Providence. It may be that musical genius will some time become a property of the Anglo-Saxons, as it has been of the Teutonic and Latin peoples. It may be that our race is becoming so modified by immigration that we are on the eve of the period of original musical development. But as it may, the event is not under our control. But for the other conditions there is a simple, effective remedy described by the one word, "education"—education for the masses in regard to the meaning of music; education for musicians along broader lines than those of their art alone. It is not the purpose of this paper to dwell upon the former topic. There are powerful forces at work for educating the masses in regard to music. Concerts, church services, choral societies, lectures, critical reviews, periodicals, traveling artists, teachers, conventions—all these are extending their influence further every year, and producing always greater results. But it may honestly be said that the people are educating themselves to understand music better than musicians are educating themselves to understand the people.

Let us consider, then, how musicians may acquire higher education. Not every musician will acknowledge the need of it, and in support of his position may point to several of the great names of history as men who succeeded in music and were quite ignorant of other subjects. Let us briefly examine them. Of the earlier masters Schütz, the predecessor of Bach, was educated for the law until art and nature proved too strong; Hindel by his wide travels and contact with men acquired the equivalent of a liberal education; while all the rest—Palestrina, Bach, Haydn, Mozart, Beethoven, Schubert—were unlearned in sight as music. Of modern masters Schumann, like Schütz, was destined for the law and combined scholarship and literary ability with musical genius; Mendelssohn and Brahms were doctors of philosophy, and, of course, highly educated; while Chopin, Liszt, Rubinstein, and Wagner acquired, like Hindel, a high degree of culture from the surroundings into which their genius brought them. Thus we find into which their genius brought them, only two possessed a liberal education, while of seven modern masters, we may claim it for every one. This is a significant fact.

It means that life in the eighteenth century, with its narrow limitations, its fixed relations of master and servant, its settled grooves of thought and feeling, could be intuitively comprehended and adequately expressed by musical genius alone; but that life in the nineteenth century, after the social upheaval of the French revolution, the new departure of science, the growth of individual life, the vastly broader intellectual horizon and cosmopolitan interests, can only be understood by musical genius aided by liberal education. Therefore, I say, let musicians as well as ministers, lawyers, or doctors seek a college education. It is necessary to raise them to the place they deserve in popular esteem; it is necessary to enable them to understand and interpret modern life. When a musician of liberal education settles in an intelligent community, he is received as he deserves. He understands the achievements of science, can discuss civil government with the lawyers, labor problems with the manufacturers, social theories with the economists; can converse without talking shop, has method and aim in all his work, and, by showing the world that it is better to be a man than to be a musician, would that it were better to be a man. I have seen such prove that a musician may be a man. I have seen a musician make a whole city musical in a few years. I know the American people will interest themselves in music when musicians concern themselves with the broad interests of life. The question may be asked, how can a musician find time for a college education in addition to his professional studies, especially when his

means are likely to be limited. A course of modern education alone too often exhausts the strength of youth. Who could add to it the daily practice necessary to attain professional excellence in music? This query seems to me to apply only to concert artists. For them college education is well-nigh impossible. They must practice seven or eight hours daily; music will claim nearly all their time. Private study and contact with the world must impart culture as best they can. But for all others—composers, conductors, organists, choir-masters, writers, lecturers, most of all for teachers—higher education is both possible and necessary. At most of our leading colleges a bright young man can earn his entire way.

Musical courses offer opportunity for one or two hours a day of the indispensable practice, and for the remainder one might dispense with secret societies or banjo clubs. When the college course is finished, let the musician, like the doctor, lawyer, or minister, spend three years at a professional school, and he will enter life equipped to do the broadest work as an artist, and inspire the highest respect as a man. He will be capable of understanding and interpreting all phases of human life. As composers he will not be limited to the writing of sentimental songs or graceful piano music, but all forms will be at his command. His sympathy with everything that pertains to human life will gain for him a message a respectful hearing from all classes, and his culture will lift him above the eccentricities and petty animosities which often disgrace his profession. So shall the "irritable race of poets," which is composed of musicians as well as of poets, lose the qualities that debar it from its proper place in the popular esteem.

WHAT THEY KNEW.

These examination papers of children in elementary schools are often ludicrous enough, but the following definitions given at a recent examination at a transatlantic conservatory would take a lot of beating. Here are some of them:

Da capo—Go back to the beginning and end in the middle.

Staccato—Disconnected.

Arista—Solo in an opera.

Schubert belongs to the "Erl King," Hindel to the "Messiah."

Grieg was an English composer.

The ninth symphony is the greatest work that exists for the piano.

Brahms was an English composer.

Wagner was a Scandinavian.

French composer, Mazzetta.

Russian composer, Meyerbeer.

Faust—"one of Wagner's principal works."

Wagner's subjects were usually taken from deep thoughts, and breathed out the primal in them.

Mozart wrote the "Erl King."

Mozart wrote sonatas and a concerto.

Mendelssohn wrote many "songs without words," which are a great improvement on the popular songs of our day.

Chopin showed how the sentimental could be brought out. His music is flaming and smooth, while that of Mozart is more labored and not so spontaneous.

A scale is when you progress from one natural tone to another until the octave is reached.

A symphony is a composition without regular form.

Palastina is an elaborate composition.

Palestrina was born in Palestrina, near Italy.

Renetti is an early English composer.

Gluck wrote "Marta."

Wagner wrote "La Valkyrie."

Mendelssohn wrote "Elphie."

Verdi wrote "Faust."

Wagner wrote "Des Meistersinger."

Beethoven was a great Italian composer.

Clef is the name of pitch.

Clef is the five lines and four spaces we write on.—

"Musical Standard."

BY KATHERINE LOUISE SMITH.

No amateur teaching is complete without work of this sort by the pupil, who should be taught to write

A good preparatory course is as follows :

SECOND YEAR.

Landon's "Method for the Piano"; Mathews' "Graded Studies," Books II and III; Herz's "Scales and Chords"; Loeschhorn; Koehler's "Progressive Studies"; Kuhlau, and others.

THIRD YEAR.

Mathews' "Graded Studies," Books III and IV; Heller, Op. 47; Czerny; Bertini, Op. 29, and sonatinas by Clementi and others.

The observant teacher will soon discover to what kind of music the pupil is best adapted. Pieces of worth can often be found in collections.

Standard first- and second-grade pieces, compiled by Mathews, will be found of service, especially as they are annotated. In this book will be found pieces by some of the best composers.

An "Album of Instructive Pieces" by various composers is published by Presser, and will be found invaluable.

Standard works are found also in the Litolf and Peters editions.

The home music teacher with these guides will feel as if half the battle was won. Inquiry upon her part will show that she can obtain these works either at home or from any large music house, and many of the latter will send the works on inspection.

Try to keep the child interested; teach him that a proper amount of pride is necessary to do anything well, and tell him the story of various composers' lives.

Use the above curriculum, read such works as "Celebrated Pianists," "Chats with Music Students," etc., to him as he advances, and the home teacher may feel, as the pupil passes out of her hands into the conservatory or the world, that she has not alone "done what she could," but accomplished it well.

Patience, enthusiasm, and the desire to accomplish a certain end overturn many stones on the road. Not a professional teacher but is thankful for the coöperation of the mother, especially in regard to practicing; but with these hints the energetic mother who has had a musical education can do much alone toward preparing her child for a complete musical education.

THE Berlin Wagner Society published in the program of its last concert the following letter of Richard Wagner:

LEIPZIG, June 15, 1837.

I send you herewith a two-hand piano arrangement of Beethoven's Symphony No. 9, which you already had last year and returned to me. I have also enclosed some manuscripts. I herewith offer them to you to use as you please, as I leave it with you for your own time and disposal. I do not ask for a royalty for it, but, if you were to make me a present in return of some value, I should be very grateful. May I then ask you to let me send them through Wilhelm Haertel: 1, Beethoven's Missa Solenne in D major, score and piano arrangement; 2, Beethoven's Symphony No. 9, score; 3, Beethoven two quartets, score; 4, Beethoven's symphonies arranged by Hummel. The sooner you fulfill my request the more you will gratify

Your humble servant,
RICHARD WAGNER

The letter was addressed to the firm of Schott Sons, Mainz, and they sent the music asked for, but the "piano arrangement, two hands, of the Ninth" was never printed. After reposing in the manuscript drawer of the firm for forty years, it was sent to Wagner as a New Year's gift in 1872.

BY WALTER HEATON.

The musical profession is one that is of a special interest and importance to the welfare of any community, and a large percentage of the people are indebted to the profession for some of the brightest and happiest hours of their lives. As a professional musician, I would ask collectively, as professional musicians, individually and collectively, what means can be used to sustain the honor and importance of our profession, and to what have we sought union? Do we regard each other with a cordial and fraternizing spirit? We have constantly before us, as the example of the medical profession, which has found, in organization and conference, the means of raising the tone of the profession itself, of promoting its interests, and of securing for itself a higher social status than has ever been accomplished in any other profession. How could we have accomplished this, if we had not known of no instance where such organization has been so well attended with the greatest success to the advancement of the profession, and also to the individual members thereof. What have our leading professors of the noble art done toward accomplishing a similar purpose in this connection? Do we not know that the musical profession is suffering from the somewhat antagonistic feeling that prevails among those engaged in the calling.

Of course it will be necessary, to make co-operation successful, that we divest ourselves of jealousy and egotism. Why can not we honestly and enthusiastically praise successful efforts of our professional brethren? Perhaps they have been more fortunate than ourselves; possibly they are more successful in their sphere of labor than we are in ours, and more gifted in the particular branch of the profession that they practice; but it matters not. If they have succeeded where we have failed we have no right to be jealous, and it would certainly profit us more if we were to work in sympathy with them rather than in opposition. But I believe egotism to be more pernicious and more distressing in its ultimate effects than jealousy.

A person may become such a confirmed egotist that he imagines every bit of hostile or adverse criticism *must* be intended to apply to himself; and if some friend endeavors to soothe his feelings with the remark that the criticisms were meant for some one else, then he is highly indignant that he has been overlooked, and that his part or share of the program has been allowed to pass unnoticed!

Some time ago, while looking over a medical book entitled "A Code of Medical Ethics," I came upon the following passage, which seems particularly appropriate to the question of a more cordial relation among professional musicians:

"We call ourselves professional brethren: let us then, in the daily intercourse of life, strive earnestly to realize the thought by each offering to the other a high-minded and fraternal regard; there can not be a doubt that many of the wrongs from which we are suffering arise out of our defective conduct to each other, and it is equally evident that by avoiding invidious remarks and every unworthy artifice to elevate self at the expense of our neighbor, we shall achieve the greatest good that can possibly be conferred on our profession."

The author goes on to say :
 "Such evils are best overcome by association and the
 mutual intercourse which scientific and social meetings
 are calculated to engender."

It is our lot as professional men to come in contact with the musical amateur, and we are all ready to admit that the cultivated amateur is indispensable in a musical community, but it is solely in the interest of the professional musician that I write.

I anxiously look for a time when the professional musicians of this great country will be united in one society which will not only uphold the dignity and honor of the profession, but will also provide facilities for the social intercourse and mutual improvement of its members.

A GENTLEMAN who has an intelligent interest in music propounded to me a question which caused some astonishment in my mind. He asked me what is meant by "playing with expression." He added that many of his friends seem to think that it is something that is done at the moment. A performer who has

on the upstroke of the piano, the temperament sits down at the piano and begins to play. The music takes possession of his soul and fans into flame that slumbering spark of "temperament." This blazing temperament now fires the whole performance, and the player, letting his fingers go as temperament drives them, overwhelms the audience with his glorious expression. That, to his great surprise, is what he found that most of his friends, music lovers like himself, think about the matter. He can not agree with this view. He desired to know whether he is not right in believing that expression must be the result of study, of preparation, of thought, not of the mere spontaneous promptings of temperament.

The question is not new, and in one which affects every branch of interpretative art. Expression is not the sole property of the musician. It belongs just as much to the actor, the elocutionist, or the reader. The whole matter of study versus spontaneity has been discussed thoroughly by the actors, and artists like Coquelin, Bernhardt, and Irving have given their views. The question was whether the actor ought to prepare beforehand his actions, looks, gestures, and intonations, or trust to the inspiration of the moment. That was one phase of the matter. Another question then arose: Should the actor actually feel the emotions of the scene, or merely act them? When he carefully prepared symbols or catch words, could he act with expression if he was not carried away by his temperament during the performance, but engaged in doing everything with pure intellectual method?

The great artists will tell you that the actor can not simulate any emotion which he is incapable of feeling. He can not pretend that which he does not know; otherwise he would create, not interpret.

He must be able to understand the emotions of every scene in his part before he can convey them to the audience. In a measure, the true actor does feel the emotion of the scene, but the method by which he conveys that emotion is the result of study.

The method of expression as practiced by the actor is also that of the musician. It is easiest to perceive the resemblance when the cave is that of a singer, for here the musician uses all the apparatus of the actor, except speech, for he substitutes song. Has any one ever known Jean de Reszke to present "Faust" different from that which is familiar to us? If not, why not? M. Jean de Reszke has a powerful temperament. Why does it not make him play "Faust" with a different expression sometimes? Because the conception of "Faust" which the great tenor presents to us is the result of a thought and not of spontaneous impulse. Sometimes M. Jean de Reszke plays "Faust"; sometimes he sings "Faust." The same effect of temperament, which at other times is an emotional thing, may be strengthened or weakened by physical conditions. But the conception of the part and the methods of expressing that conception are always the same. If they were not, there would be no conception, and hence no part.

All these considerations apply to the performance of a piano sonata or a violin concerto. The first thing that the performer must do is to form his conception of the work as a whole. He must do this with his intellect, for the act of conception is an intellectual, not an emotional one. He must form a conception even of the emotional content of the composition. Having the conception of the whole, the interpretative artist must next proceed to study out the details of the composition and how they are to be realized in performance. All this is the labor of the intellect. The emotions may influence the intellect by their sympathetic grasp of the feeling of certain passages, but it is the reason which must dictate the methods by which that feeling is to be revealed to the hearer.

The pianist, for instance, uses certain tone-colors

certain touch, certain accentuations to make a passage have a particular effect upon an audience. That effect ought to be the effect aimed at by the composer, and this the player can discover only by a careful study, not only of the passage itself, but of its place in the general plan of the work. Such a study ought to lead him to feel the passage, and his aim then becomes the revelation of the feeling of that passage to the hearer. If he does reveal it, he plays with expression.

The whole truth of the matter appears to be this, that the temperament must operate in conjunction with the intellect in the preliminary work to the extent of supplying the element of sympathetic feeling, and in the actual business of performance to the extent of infusing life into it.—W. J. HENDERSON, in "*Music Trade Review*."

TWO IMPORTANT FACTORS IN TEACHING.

BY WILLIAM BENBOW.

You must have ability—ability to teach. If you are unable to play or sing well, you are handicapped. But although you may be a good player, if you are unable to teach, you are handicapped indeed. You must study and learn to be a teacher just as much as to be a player. Perhaps you think because you have studied under a great master, or have gone through a great European school, that therefore you have acquired all that is necessary to know of the child-mind by some subtle process of absorption or intuition. One fresh from the musical "atmosphere" of some great European or American city smiles when you talk of kindergarten methods. Such a one reminds us of Jacotot, who once startled the educational world by announcing that he was able to teach what he did not know. To "cause one to know" or "to impart knowledge" is not the main thing. Great edu-

[illegible]

But of what use is amiability? It is the oil of pleasure that makes things work smoothly, that lessens friction, and that has a proverbial influence over troubled waters. If there is a jerk or awkwardness in the way your pupil operates on any occasion, squirt a drop of pleasantness or alleged wit at it. Sarcasm, like the oil of vitriol, should be very sparingly and cautiously employed; but sweet oil is the most serviceable of lubricants.

According to Skeat, to be amiable means friendly; and we can learn another lesson from the sea-captain, who watches continually for the safety of

welfare of the passengers in his keeping, and who thinks more of that than he does of his own fame or—it has happened more than once—his own life. And such a regard for the welfare of others is the true spring of unselfishness; and we teachers are placed upon the bridge as custodians and stewards of those committed to our instruction. We may not break the record for lightning methods, we may not achieve name or fame, but if we have the good of the people at heart, and the welfare, there is no man can accuse us of unselfishness on account of our cupidity, self conceit, or indifference.

Is this not a truthful picture of the successful teacher? Observe this quiet, unassuming figure of the captain upon the bridge. He looks up to the heights above him to learn the significance of his present position in this immense world of things; now he marks the direction of the need to keep a steady course, and he casts his eyes down to the depths below him to be safe in his environment; and he thinks of the souls dependent upon the wisdom of his instructions.

Such a one is *master of his craft*.

EXAMINATION QUESTIONS IN MUSIC.

11

1. What is accent? What is its use in music?
2. Which part or parts of a measure receive the strongest accent, in duplo, triple, and quadruple time?
3. Which in compound times?
4. Write exercises in the various kinds of time, marking the accents with *c*.
5. What is syncopation?
6. Name some pieces you have studied in which syncopation is introduced. If unable to do this, write examples to show each of three ways in which syncopation may be introduced.
7. Take several measures of some composition and introduce syncopation in them by altering the value of the notes. (A piece which contains successive notes on the same degree is most available for this exercise.)
8. What is a triplet, a sextolet? How are they marked?
9. How can we indicate that two notes are to be played in the time of three in triple rhythm?
10. How are other irregular groups of notes indicated? Name some writer who makes frequent use of such groups.
11. What is the best rule for playing two notes in one hand against three in the other?
12. How would you define a scale?
13. How many kinds of scale have we in ordinary use? Name them.
14. There are two other scales, in less frequent use. Can you tell their names and describe them?
15. How many notes are there?
16. Give the names applied to each member of the scale, commencing with the Tonic.
17. What is the difference between the major and minor modes, so far as concerns the arrangement of tones and semi-tones?
18. What is a tetrachord?
19. How many tetrachords are required to make up an octave?
20. Taking the scale of C as a starting-point, write other scales, adding one sharp at a time, and show the tetrachord divisions.
21. Do the same using flat keys.
22. What is the necessity for the use of sharps and flats?
23. What do you understand by the circle of keys?
24. Why is the minor scale, so called?
25. How many forms of minor scale are used? What are their names?
26. What difference is there between the various forms ascending and descending progressions?
27. What is the meaning of the term relative? Give the major keys in the most common use, and their relative minors.
28. What is meant by tonic minor?
29. Describe the chromatic scale.
30. There are two ways of writing the chromatic scale. Can you give them?

(To be continued.)

WHAT MADE ME A MUSICIAN.

I.

The question is often put to people, How did you come to take up your profession? This is of considerable importance to members of the musical as well as of other professions. For this reason THE ETUDE has sent out copies of the following letter to a large number of prominent musicians—composers and teachers as well as artists.

It is well known that circumstances seemingly trivial at the time often influence the after-life of an individual. THE ETUDE is gathering material bearing on the questions below. To this end letters have been sent to many prominent musicians inviting an answer for publication in the journal. May we hope for a favorable reply from you?

1. What incident, if any, in your childhood or early youth led you to turn your mind to music and the music life?

2. If none, can you give any special reason for your taking up the musical career?

Any other remarks cognate to these questions will be appreciated, and added to the material secured.

Yours truly,

THEO. PRESSER, Publisher.

FROM WILLIAM F. APTHORP.

"In reply to your favor of the 6th inst. I would say that it was almost purely by accident that I devoted myself to music. From the first it was supposed by my parents and myself that my talent was for drawing and painting; I began to draw as soon as I could hold a pencil, and began what was distinctly a professional education in that line when I was eight years old, continuing it with hardly an interruption under some of the best masters in Europe until I was nearly eleven. As I had made pretty good progress, and was then to begin fitting for college, it was thought best to stop my art education for a while. This fact, combined with the small opportunity of seeing fine pictures in Boston in the early sixties, threw me rather out of my former rut. There was a pianoforte in the house, and I began to finger round on the keyboard for amusement. My father, being musical, did not discourage me, and soon I found that I had been bitten deeper than I was aware. In fact, music had suddenly 'mashed me,' and I gave in. That is the whole story."

FROM LOUIS G. ELSON.

"In answer to your inquiry I would state that I seem to have inherited my musical tendencies from my mother, my father not having been in the least musical, and two of my brothers being almost unable to hum the simplest tune correctly. I can not recollect a time when I was not musically occupied more or less; yet in my youth it was determined to train me up in commercial pursuits. I remember with amusement how many business-like traits were then displayed, and how I rushed to the piano after hours. I finally forced my way into regular musical study, and can not overestimate the debt I owe to Carl Glogner Castelli (of the Leipzig Conservatory, now hurried in Zurich) for the patience and enthusiastic friendship which made the first regular studies of composition and theory no pleasant. I found an equally earnest vocal teacher in August Kreisemann, and, between the two, here I am!"

FROM CONSTANTIN VON STERNENBERG.

"You ask what event in my early life, if any, has turned me into the career of a musician, and I confess that, though accustomed to all sorts of questions, as a teacher must needs be, this inquiry strikes me strangely. It seems a simple enough question, logical enough and reasonable enough, and yet it baffles me, because I can recollect no single event that could construe as a turning-point. It seems, as I look back upon my childhood, as if I had strolled, in an unconscious sort of way, into music, and have taken to it very much as a girl takes to dolls. Rummaging among the reminiscences of my earliest days, I find a little piano of an octave and a half, the tone of which was produced by little glass plates. This piano had no chromatic tones, and I remember to have been driven by an instinct to pinch the corners of some of these glass plates with wooden clothes pins until I had produced the change of pitch necessary for the pro-

duction of some of my childhood's melodies. The grown folk were very much astonished at it, and shook their heads.

"I also remember that my father, following the advice of his friends, engaged a music teacher, a spinster lady of advanced years, with a half-dozen corkscrew locks on each side of her head, which were held together by tiny tortoise-shell combs. She was very long and very lank and very lean and very tedious, and did not understand the first thing about handling a boy of eight years; the result was that I did not practice my lessons, although I spent every spare moment at the piano. How well did my father mean when he said to me, 'Music will facilitate much for you, my boy, especially with the ladies, and they play an all-important part in the diplomatic affairs of the world.' He had selected the diplomatic career for me, but, fortunately enough for my country, I chose a different one and pursued it anyhow but diplomatically; quite the reverse, as my friends say.

"I remember, also, at the age of twelve, playing the piano one summer evening in Weimar, some time after my mother's death, and I still see that long, lank, spider-like man with the dear, benevolent face coming in, asking who it was that had just played there; and the next morning I was on a railroad train with my grandmother, who had a letter from that long, lank man to Moscheles, and that letter was signed F. Liszt.

"I remember some few more things of that sort, but, nevertheless, I can not recognize any one of these events as having constituted a turning-point in my life, for I can not recall a day in my life when I was not a musician, if being saturated with musical thought, living in musical sentiment, constitutes musicianship. And what is more, I can not recall any day in my life in which I had a liking for had music. If a Bach melody is more to me now than it was thirty-five years ago, it is only because my appreciation has become more conscious, not keener. I don't think I could have been anything else but a musician at any time of my life, and I could not be anything else now if I had Vanderbilt's wealth, even plus my present income. The mention of wealth recalls the story to my mind which the German poet, Renter, tells of the two boys herding the pigs. They were building air-castles when suddenly one asked the other, 'What time do you do if you were a king?' He thinks a long time, and the longer he thinks the prouder and loftier grows the expression of his face, until finally, rising from his seat on the grass, he stretches out his arm in heroic attitude and replies, 'I'd herd my pigs on horseback.'"

"That is about the size of my dreams of wealth; a few desirable additions to my literary and musical libraries, additions which are just a tiny bit beyond my financial reach now; lots of good pictures and statuary; a nice house a little ways off the commercial high-road, and yet within reach of it, and enough independence to be able to select my pupils according to their earnestness and to their willingness to work (which are, in my estimation, the equivalents for talent); but my pupils I should have to have, although, like the Renter boy, I'd touch them, as it were, 'on horseback.'"

FROM WILSON G. SMITH.

"My first musical training was of a desultory nature, and I regret to say that I spent much—too much, valuable time trying to improvise. I fondly imagined that I was composing rather than acquiring technique and a foundation for future development.

"I can safely say that I spent enough time at the piano, at this time, to have acquired an unlimited technical mastery. I can even now remember with what effort and tribulation I used to wrestle with the sonatas of Haydn, Mozart, and Beethoven. With what intuitive appreciation I used to unfold their wonderful harmonies, and able to play them! There is no doubt but that I executed them.

"My fond parents, while they were kindly disposed toward music, had but a limited appreciation of the art of music, and were inclined rather to associate musicians with those who dispensed sweet harmonies at dances and kindred occasions; so that when I suggested music as a

profession I was hardly encouraged to believe that it was dignified enough for me to embrace as a life-work.

"Some years, therefore, after my school days were over I spent in tentative efforts at reading medicine and the law, and finally I accepted a commercial position, which occupied my attention for some three years. I was finally promoted to the exalted position of head bookkeeper, and all of my friends thought me very lucky; but, alas! my great desire to become a musician, a composer of music, made my daily tasks most irksome to me. By prudent economy I had succeeded in saving a fair proportion of my earnings, enough to warrant me in using all of my persuasive powers to gain the consent of my parents to study music professionally. The end of my year came, and I evolved a scheme to cut the Gordian knot that bound me. I demanded a raise of salary, making my demands so high that I was certain that my employer could not accept them. I can remember with what exalted hopes and feelings I went home and informed my folks that I had 'quit work and was going to become a musician!' What astonished me most was that they interposed no serious objections; on the other hand, they concluded that if I was to make a success in life it must be on lines congenial to me.

"As a test I went to Cincinnati, where I commenced my studies under Otto Singer, whose eminent talent and musicianship I have never ceased to esteem and admire. 'I need not refer to the immense amount of self-abnegation it required on my part to bring myself to a systematic course of study after my many years of desultory work; but somehow I managed to win the esteem of Mr. Singer, who curbed my excess of ambition with the bit of conscientious and systematic effort. It was finally decided, upon his recommendation, that I go abroad to study. I can remember that my good father sent, *sub rosa*, some compositions of mine to Mr. Dudley Buck, to see if they evidenced enough talent to warrant my embracing music as a profession. The letter, which I afterward saw, gave such encouragement as coincided with what Mr. Singer had said, and the die was cast. I was to be a musician. The glory of that day has never been eclipsed as one of the happy epochs of my life.

"I have never realized the fond anticipations of my dreams, but I have done the best I could with such talent as was given me by the all-kind Providence. I will say, in extenuation of my efforts, that whatever I have done has been dictated by a desire to do my mile toward the betterment of the art of which I have labored to be a respectable representative. If I have accomplished anything worth while, I owe it all to the kindly influence and advice of the masters under whose influence it has been my good fortune to have come. I give to Singer, Kiel, Scharwenka, Kullak, Raff, and Moszkowski the credit of placing my limited talent in a position where it could accomplish the best results.

"They have no special reason to feel any pride in me as their pupil, but I have every reason to feel grateful for their kind and considerate advice at a time when it was most needed and appreciated.

"And, in conclusion, let me offer a word of advice to aspiring students.

"First. Nothing of importance can ever be accomplished except by the most conscientious and systematic effort. No matter how distant the goal, a few hours each day of earnest endeavor bring it nearer of realization.

"Second. Always hold in the highest esteem the advice of your teacher, even though at times it humbles your ambition. His vision of observation is bounded by a much wider horizon than yours, and if he is worthy and conscientious in his work you will profit by all of his mistakes when he, like you, had his eyes on Parnassus and stumbled often over pitfalls in the road.

"Third. Make yourself familiar with the lives and personalities of all reputed musicians and composers. A composer gives, in his music, much of his personality and individuality, and to properly appreciate and interpret it you must know much of his character.

"The same rule holds good in literature. I never read a standard author before I have familiarized myself with his personal history. His characters are but an expression of his different moods."

(The series will be continued in the June ETUDE.)

No 2460

Little Carnival.

Petit Carnaval.

Impromptu.

Fingered by E. A. Berg.

A. Schmoll, Op. 105, No. 3.

Allegro vivace. $\text{♩} = 100$

en - do

p

f

diminuendo

pp

p

poco

mf

a

poco

cres.

cen - do

f

pp

rit.

p

a tem.

Meno vivo. . : 88

cresc.

f

mf

fz

p

cresc.

f

Tempo I.

dimin.

p

pp

rit.

p

p

pp

un poco

rit.

vivamente

molto

cresc.

marc.

f

mf

PAVANE.

A stately and formal Spanish dance for which full state costume is worn;— so called from the resemblance of its movements to those of the peacock.

Tempo del Metronomo ♩ = 152

PAUL WACHS.

ff

a tempo

poco rit.

mf cantabile e ben legato

a tempo

poco rit.

ff

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largamente

Fine.

CHORAL.

Maestoso.

ff

marcato

fff marcato

rit.

D.C.

MAZURKA.

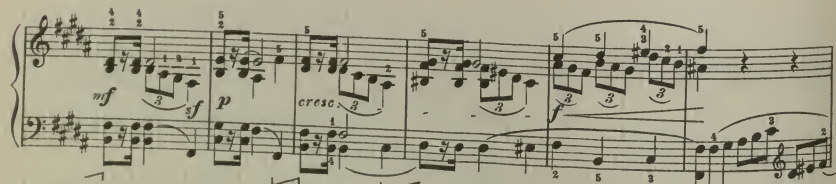
Revised and fingered by
Const. v. Sternberg.

TH. LESCHETIZKY, Op. 24, No. 2.

Allegro vivace.

a This accentuation mark, while lending increased significance to the usually weak third beat, does not alter the fact that the "primary" accent remains the supreme one; this applies, with very few exceptions to all accidental accent marks.
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b Quick, and with the most refined, pearly touch.



© Do not play the first beat as if it, too, were subdivided into triplets, but maintain the rhythmical distinction throughout this part.

2485 - 7



2485 - 7

Newly arranged by
Maurits Leefson.

Concert Waltz.

Tempo di Valse. $\text{♩} = 72 \text{ to } 80.$

Victor Leibbrand

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2480. 2

14

cresc.

schierzando

ff

cresc.

rit.

mf

f

tempo rubato

mp

a tempo

cresc.

mf

cresc.

f

stringent.

a tempo

2480. 2

The Charge of the Hussars.

Character Piece.

Partly by Carl Heins.

Allegro.

f

fp

cresc. molto.

f

fp

Fine.

f marcato.

cresc. molto.

fp

cresc. molto.

f

ff marcato.

p schers.

p

ff

1.

2. 8 A

f

D.C.

MINUET

Nº 2476

FROM SYMPHONY IN E♭

SECONDO.

MOZART.

Handwritten musical score for "The Rose Tree" by J. S. Zerkow. The score is written on ten staves, alternating between piano and vocal parts. The piano part is in bass clef, and the vocal part is in treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, f, pp, fine, 1., 2.). The title "The Rose Tree" is written at the top right, and the composer's name "J. S. Zerkow" is at the bottom right. The page number "2" is in the bottom left corner.

MINUET

FROM SYMPHONY IN E \flat

PRIMO.

MOZART.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features multiple systems of staves, with the upper staves containing the melody and the lower staves providing harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the notation include:

- Dynamic Markings:** The piece begins with a *mf* (mezzo-forte) dynamic, which shifts to *f* (forte) in the middle section and returns to *pp* (pianissimo) towards the end.
- Articulation:** Numerous accents are placed over notes throughout the score, particularly in the melodic lines.
- Performance Instructions:** The piece concludes with the instruction "Fin. cantando." (Finis, cantando) and "D.C. al Fine." (Da Capo al Fine).
- Structural Markings:** The notation includes first and second endings, indicated by "1." and "2." above the staves.

IF WE LIVE ARIGHT.

M.V.B. Davis.

Harri E. Wyn Jones.

Moderato.

1. We can

rit.

fill this world with pleas - ure, By do - ing all we can, With
much in be - ing glad - some, In feel - ing hope's ca - ress, In
broth - er's hand may guide us From tempt - ing lure of sin, Or a

a tempo

kind - ly word and kind - ly deed, To help a fel - low man. As the
shar - ing oth - ers' bur - dens, With thought - ful ten - der - ness. For a
pleas - ant smile may lead us Where an - gels en - ter in. If to

rit.

sun will shine to - mor - row, Tho' clouds be dark as
word in kind - ness spok - en, Can make mis - for - tune
those from sor - row bend - ing, We give love's strength - ning

a tempo

night, So joy will ban - ish sor - row, If we
bright, And heal the heart that's bro - ken, If we
light, Then heav'n may bless our end - ing, If we

live a - right, So joy will ban - ish sor - row, If we
live a - right, 'Twill heal the heart that's bro - ken, If we
live a - right, Then heav'n may bless our end - ing, If we

live a - right.
live a - right.
live a - right.

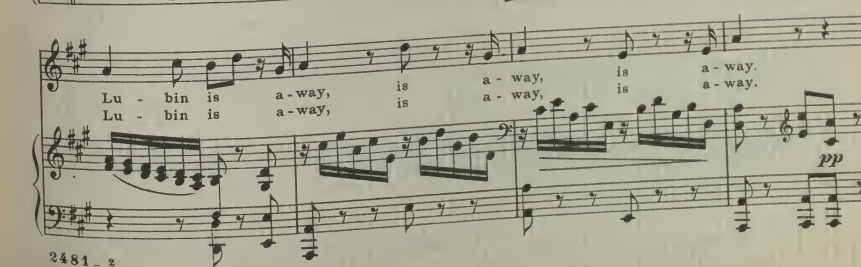
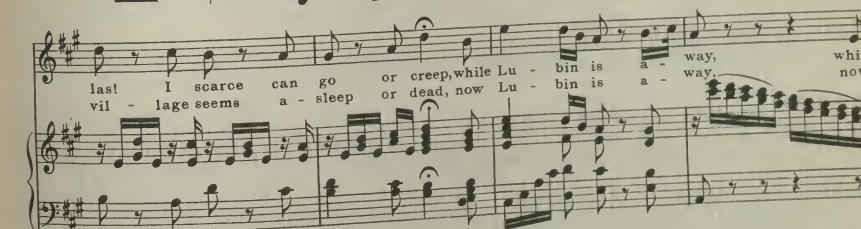
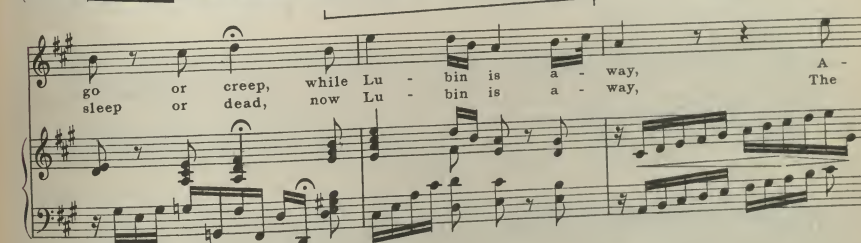
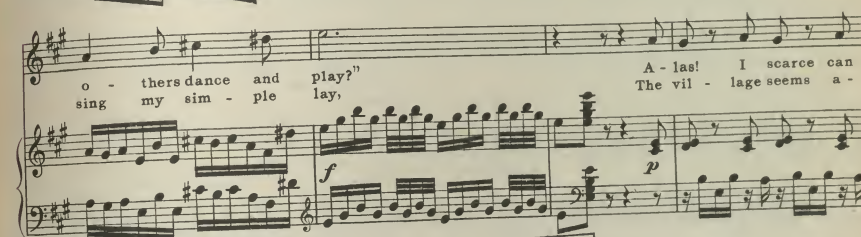
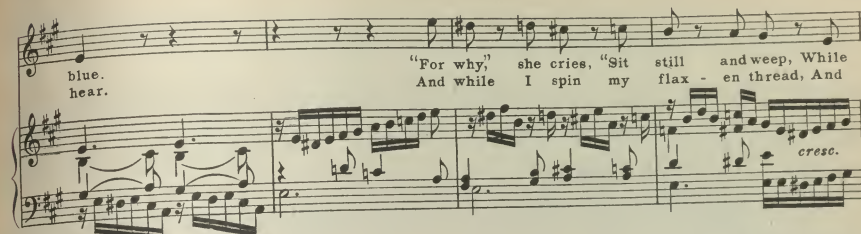
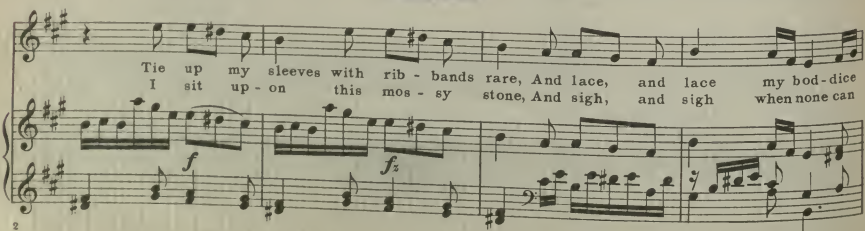
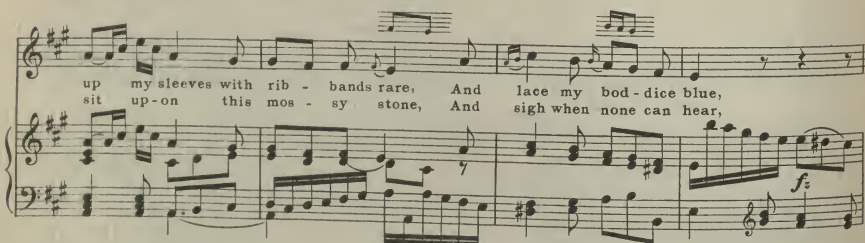
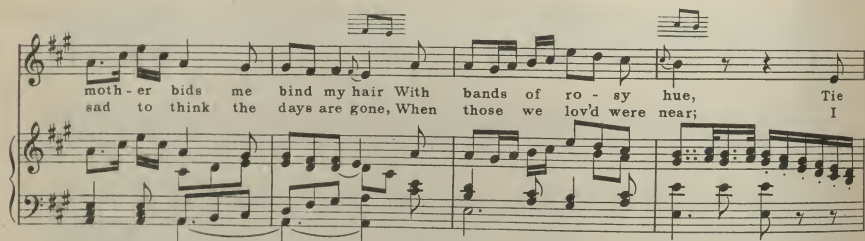
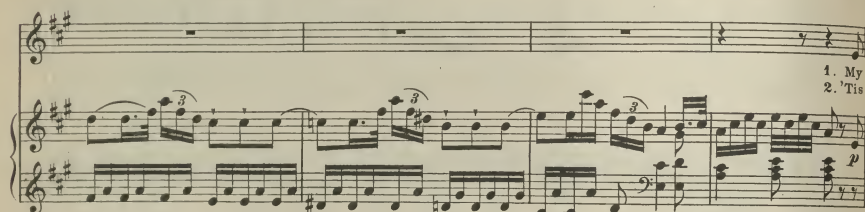
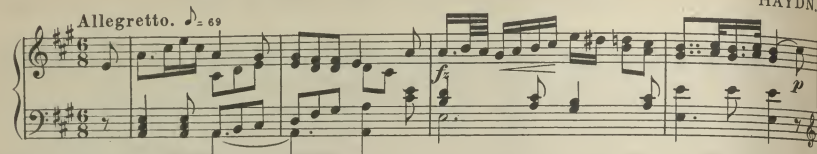
1. 2. 3.
1. There is
3. How a

rit.

SHEPHERD'S SONG.

MY MOTHER BIDS ME BIND MY HAIR.

HAYDN.



A Song of Love.

Lied.

Andante con moto.

S. Jadassohn, Op. 17, No. 2.

THE PROPER AGE FOR BEGINNING THE STUDY OF MUSIC.

The question as to how old a child should be before he is put to a systematized study of music has been, and is so frequently asked and so often answered, that it would seem to be an entirely superfluous matter to deal with the subject again, or to go over a ground which has been said or however often the question has been answered, there can be nothing lost by a repetition of both the query and the various replies thereto. Each answer that has been made to this question has been but the individual opinion of the one who has replied, and each is entitled only to the respect which the individual's known familiarity with the subject would naturally claim for it—and no more. Another consideration is, that upon a matter of such wide-spread significance, such almost universal interest, no one individual can possibly know all, or, knowing much, no one is likely to present even what does know. "Everybody knows more than anybody," wise Lincoln was wont to say, and that plithy expressed the point I am coming at. As one of the "everybody" class, I presume to present the individual opinion of one "anybody."

There is, there can be, no general rule formulated upon the point under consideration, as each individual instance must be governed entirely by all the facts in its own case. No two people possess the same degree of ability nor the same tendencies, choice, or fitness. One child is sometimes as advanced mentally at the age of eight years as another is at ten, or even a greater age, while in each individual are widely divergent instincts, promptings, desires, or physical adaptation. One child may tend as naturally to one certain element as another one of the same age will draw away from it; one may be born with a lark's song in his throat, while another may know nothing either of melody or the proper means for the proper production of a single note. This one may have an ear so finely adjusted that the least dissonance is the keenest torture, while his brother may delight in the bray of the donkey or the "clang" of the hammer on the anvil. One may turn to song as the fower turns to the sun, while another may revel in the music evolved from reeds and strings and pipes; one may be all melody, the other all harmony. And even as they thus differ in direction, so also will they vary in degrees, the race being always to the one whose mental gifts are greatest, whose powers of concentration are most under judicious guidance and personal control. For, gives equal brain force—if such a condition were possible—the goal would be sooner reached by the one whose patient industry had dominated over all the usual obstacles which beset the learner's way. Indeed, it has been frequently demonstrated that persevering industry is one of the mightiest of all elements within the student's resources, often winning over greater intellectual power, because of lesser degree of industry; it would, therefore, seem as though patient concentration were a more potent factor than mere brilliancy of mentality, erratically directed. These, and many other similar considerations, with all the issues collateral thereto, show convincingly how utterly impossible it would be to establish any set rules to govern all cases. And this shows the folly of asking such a question of a stranger, who, of course, can know nothing of the actual details of the case in question, understands not an iota of the mental and physical status of the pupil, and, therefore, utterly incompetent to reach any logical conclusion upon the merits of the case he is called to arbitrate upon. If the parent, or natural guardian of the pupil, with a full knowledge of the abilities and desires of his charge (if he has not such knowledge, he should have) can not decide, how can he expect a stranger to do so?

The fact is, what would apply to one pupil would be a fatal wrong to another. What one pupil could accomplish with ease because of mental and physical adaptability would be an impossibility to another because of a want of the same fitness, and this would be no matter of reproach to this last named, as it is the outcome of impetuous provision of nature, which gives to no two

THE ETUDE

persons exactly the same gifts, the same inclinations, the same abilities.

Therefore, in deciding upon the proper course to pursue with a young pupil, let all the elements be considered and the result arrived at by the same process which would be followed in the solution of any problem in which all the factors have been judiciously considered and wrought out by rule. If a child shows fitness and inclination in any certain direction, encourage it; if the tendency be toward song, cultivate the evident gift judiciously, being guided by the same hygienic laws which would be observed in any other direction. If the child's tastes are toward instrumental music, ascertain by legitimate means what particular one is most congenial and encourage its study, but do not force either the choice or the practice of it. And under no circumstances or considerations prevent the pursuit or practice of any study at the expense of either the physical or mental growth of the young student. For you can not force in either direction except at incalculable cost to the pupil.

As of the choice of study, so also of the age at which the study should be entered upon, no rule can be made, as each pupil must be a rule unto himself. In other words, each case must be legislated strictly and entirely upon its own merits. But this one law must be general and must be enforced in all cases, and to the letter.

Force neither the inclination nor the powers of the young, but allow nature to control in both these respects.—"Leader."

PREPARING FOR A PUPIL'S RECITAL.

BY FRED. A. FRANKLIN.

There are many different opinions among musicians as to the best way of going about a pupils' recital; some holding that the audience should be made to understand that a recital is simply a part of the recitation; that as the teacher must have both good and bad recitations, so the recital should be made to show the best that both teacher and pupils are capable of doing, and that every number should be well within the pupils' ability and thoroughly prepared. A majority of the break-downs in pupils' recitals are undoubtedly caused by two things: first, insufficient preparation; second, attempting compositions that are either technically or musically beyond the pupils' ability.

Many teachers are too ambitious in attempting programs of difficult compositions, almost certain to be played in a slovenly manner, when they could probably give a really interesting and meritorious performance by selecting pieces requiring less skill.

A recital, above everything else, should be made interesting. Some musicians will say, "But we are working for art, not to please the public." Let me ask, How are you going to do your art any good if you can not get the people to listen to you? The good that you and your art can do in this world is in elevating the taste of the people, and you can not be of any benefit to them unless you can get them to come to hear you. This you can only do by making your recitals interesting as well as instructive. You need not sacrifice your artistic standard, but do not try to bring them up to your own appreciation. Do not expect to bring them up to your level in a single stride. There are many compositions by the best composers that will afford enjoyment to even the least cultured audience; I repeat, then, that you can easily arrange an entertaining program without sacrificing your art and without using trash.

By all means have as much variety as possible; nothing can be more dreary than a long program consisting entirely of piano solos. Even a piano recital by a great artist is more to most people outside the profession. One who teaches violin as well as piano can organize an ensemble class, which is a wonderful aid in making a recital interesting; or, a few vocal numbers, both solo and duets, relieve the monotony considerably. If you

teach only piano yourself, it would be a good idea to get assistance from a teacher of voice or violin. If you can not do this, you can at least have piano duets; and perhaps pieces for two pianos, four or eight hands.

I have attended recitals which were really artistic performances, and entertaining and instructive in the highest degree, a credit to both teacher and pupils, and a most effective advertisement as well. On the other hand, I have attended others which were simply abominations, showing nothing except what the teacher and pupils could not do, for the sole reason that the pupils were insufficiently prepared or attempted compositions beyond their ability. In some cases the audiences would begin to leave before the program was half finished, and those who remained would be in such a bad humor before the end that it would do the teacher ten times more harm than good.

It is a great mistake to give your recitals too frequently; take enough time for preparation to have everything the best. A good plan is to have your class meet together once a month, or oftener, and play for each other whatever they have learned. This will furnish them with the necessary practice in playing before others, and will be an aid in overcoming timidity and an incentive to more perfect lessons. Make it more of a rehearsal than a recital, and then select the best from these "rehearsals" for public appearance; thus saving your own reputation and the feelings of a long-suffering audience.

Do not make your program too long; a recital should not exceed an hour and thirty minutes in duration. If the pieces are well learned, this will send the audience home in a good humor, with a good idea of the teacher's work.

A serious problem is whether or not an admission fee should be charged. There are two sides to this question, but it seems to me that if the teacher puts in a lot of extra time in preparing pupils for public appearance, he is justified in making a small charge, at least enough to cover expenses. If people really want to hear your pupils play, they will be willing to pay a little for the privilege, and it has been my experience that by charging for admission you keep out a class of people who go to every free entertainment not because they are particularly interested in it, but because it is free.

MANNERS, MORALS, AND MUSIC.

There is no more welcome sign of progress than those who look to the betterment of mankind than the change of spirit regarding the tenor of amusements. That amusements are in general becoming more refined can not be doubted by any informed concerning them. We are a city improving along the natural line of development. We have more culture; for, as the anxiety for bread and butter which characterizes early days of settlement subsides, we have more leisure for the finer issues of life.

Culture brings about refinement of manner, refinement of manner brings about, as a rule, a dislike of vulgarity; and this dislike sooner or later affects the class of entertainment that is offered either to a fashionable or an unfashionable audience. Music, it is well to remember, is playing well its important part. Grave or gay, it is penetrating everywhere; making itself an essential part of every religious, educational, or social function. It is beautifying the playtime of the child, and making of its study a pleasure; it adds its refining influence to fashionable affairs, giving them a dignity they did not always possess; it is recognized as a superior means of relief from insane gossip, as a means of diversion which, when set forth by artists, gives more than it promises and leaves no bitter taste in the mouth.

Addison declared that music is the only sensual gratification which mankind may indulge in to excess without injury to their moral or religious feelings. However true this may be, it is certain that music is the one most important element in social recreation to-day, and that the constantly increasing interest shown in it is one of the strongest indications of a tendency to good morals and to consequent good manners.—"The Musical Courier."

HOW TO MAKE MUSIC STUDIOS ATTRACTIVE.

II.

This question is one of interest to teachers and pupils, and with the idea of securing some useful material on the subject THE ETUDE sent out copies of the following letter to a number of teachers. Several replies were printed in THE ETUDE for April, and below will be found some more. This column is open to teachers who have given attention to the subject:

We will greatly appreciate the favor of an expression of your opinion on this subject—What your experience has taught you to be the essential and useful adjuncts to the musician's work in his studio. The replies will be used to make a series on the subject, somewhat in the nature of a symposium.

1. What importance do you attach to the furnishings of a music studio—i. e., furniture, carpets, rugs, curtains, pictures, and other decorative articles? Give your views on each topic.

2. Where should the piano be placed—side, middle, or end of the room?

3. Do you use stool, chair, or bench for a pupil at the piano?



STUDIO OF DR. WM. MAROX.

4. What is your idea of the combination of a studio and a work-room or library, suitable for study and literary work?

5. What are your views as to the size and shape of a room used as a music studio?

6. Should a teacher have a room large enough to be used for recitals on a small scale?

7. Should it be at home or in an office building?

8. Do you have a waiting-room for pupils? If not, what provision do you make for such cases?

We will be pleased to receive a photograph of your studio.

FROM WALTER MAROX.

"1. I think a music studio is best without a carpet, which only drowns the sound; but a rug in front of the piano is essential, especially in the winter. Window-curtains I think desirable, adding to the respectable appearance of the studio. Pictures appertaining to music, and especially the portraits of our great masters, adorning the walls lend an artistic aspect to the room. Plain, but good, furniture is all that is desirable; not too much of it in a studio. It is generally the charlatan who launches out with elaborate furniture to make an impression on simpletons.

"2. The piano, if a grand or semi-grand, should stand

in the middle of the room, the light from the window falling on the music-desk. An upright piano should be against the wall near the window, but in such a position that the pupil's attention is not disturbed by the outside traffic.

"3. I use a music-stool, but think a bench best for duet playing.

"4. If the teacher can afford to rent two rooms, by all means let him do so; the anteroom for library and literary work, supplied with the best publications, for the pupils' use.

"5. The size and shape of the room must vary according to the individual wants of the specialties of such teachers and their pocketbooks.

"6. Music studios, in general, are not well adapted for recitals. When an audience crowds around the performer, staring him in the face, it must certainly be embarrassing, and greatly interfere with his playing or singing. An audience should always be at some distance from the artist.

"7. Whether the studio is best at the teacher's home or in an office building must depend upon circumstances,

furnishings of the same. Yet a certain amount of attention to these minor matters is necessary.

"8. The two ideas that the studio is a room for work and that it is to be comfortable for those using it are kept in mind, there will be little difficulty in striking the happy medium between a ridiculous lavishness of furnishings and a bareness and ugliness repellant to every one of good taste.

"Experience has taught me that a waiting-room is necessary to the comfort of most pupils. Any teacher of repute has many callers, and it is just as much a part of his business to see these people, attend to their wants, courteously answer their questions, etc., as it is to give his lessons. For these and for pupils who are timid, a second room is an excellent thing. A room large enough to give recitals to a modest audience of, say, seventy-five to one hundred will be very useful in creating a musical atmosphere for one's clientele.

"As to position of piano, that is a matter dependent on light, is it not?

"It is a question whether the rage for studios crowded with bric-a-brac, paintings, and all sorts of stuff will not exhaust itself in time. Vocal teachers, especially, need a resonant room. I know successful teachers who have rooms in their residences, and others who have rooms in an office building. Why not suit the convenience of your patrons in this regard?"

FROM MRS. MARY N. SHEERWOOD.

"In reply to your questions: Had I my choice, I would have a large, square room, which would seat about one hundred comfortably, for music, and nothing in that would interfere with or obstruct the sound. It would be all-important to have a hard-wood floor and no carpets. The furniture should be light in construction; the curtains of thin silk or muslin; bric-a-brac, graceful lamps, and vases, and hosts of ornamental fancies of a light, airy character. They lend a charm and more than make up for the absence of heavier articles. Everything that suggests the beautiful in nature and art. Ferns and rubber plants, placed here and there, lend much beauty, as also do potted flowers in the windows. To have a room furnished in harmony with its purpose, it seems to me I should want beautiful pictures besides pictures of musicians and poets. Provision should be made for pupils while waiting. I believe, too, in letting them wait in the music-room, as the pupil who is taking a lesson becomes, in that way, accustomed to the presence of others, and will thus effectively overcome much timidity, though it may be disagreeable to him at first. I should want artistic, pale paper. The keyboard of the piano should always be turned slightly to the right, upward. I think the combination of studio and library very pleasant. If such be obtainable, I would have pretty cases with shelves for the music and with silk curtains—above all, nothing that would possibly have a jarring effect in the room. I use a square-cushioned seat. Some prefer a chair. That depends upon the person. A round seat I dislike. As I do not teach in a regular music studio, I can not send you a photograph.

"One very important thing to consider is the light, which should be the best possible on the music. The piano should be placed on one side, at least two feet from the wall and in the middle. Such a room would be fine in one's own house, but that is generally inconvenient for the pupils, especially if one resides out of town, as I do."

FROM A. WILLIAMS.

"1. A desk, center-table with choice flowers or gold fish, painted floor with rugs, lace curtains, pictures of musicians and an artistic calendar, card-receiver, and some busts are sufficient furniture for a musician's workshop.

"2. The light must strike the notes over the left shoulder of pupil.

"3. Adjustable stool.

"4. A combination by all means. The pupil can see that his teacher rests and works in the same room, thus losing no time going and coming to and from his studio (workshop).

"5. The larger the better—20 x 15.

"6. Have all recitals outside. It helps pupils to lose much of that baffled look we so often see on the faces of

different girls and boys; and the fact of playing in a hall awes and inspires them.

"7. In an office building, yet the spirit of home-felting should be cultivated even in a studio.

"8. One room only. Have pupils meet others, play with and for them; cultivate emulation and friendly feeling toward one another.

"9. The sum-total of all, and something which is of



STUDIO OF L. CHEVELL.

greatest importance—friendliness to pupils; justice in criticism; consideration for labors besides music which a pupil has to do; a helpful spirit toward the dull and no favoritism toward the talented. The teacher who has the ninth can easily dispense with one or more of the right others."

FROM L. CHEVELL.

"I forward to you a cut, from which you may get a picture of my studio and illustrate what will save wording. As harmony is with us an object and element, it should be brought into effect as to color and form in the furnishings. The end of my studio not seen in the picture I have made into a cozy nook, furnished with Turkish divan and cushions, tropical plants to screen the window, the walls hung with pictures (in sepia) of the masters, pianists, several notabilities in the opera world, and a few interior of noted theaters, showing orchestra and stage—making a resting place for early comers, and divided from the studio by Bagdad hangings. I have also a musical-literary library, the value of which as an adjunct to the studio was evidenced one day by affording me an opportunity to show and read to an anxious pupil a synopsis of the life of Sebastian Bach, thus lending impetus to a desire on her part to read up lives of musicians.

"Best position for piano is shown in picture. The 'orkutew' stool is an abomination. Literary work and all evidences of same, unless of a musical character, should be eschewed.

"Having found a room with wainscoted ceilings, ceiled in panels of resonant pine, lighted by five windows, I fixed upon it as a fitting place for my studio. A studio should be large enough to seat seventy-five people.

"A public building is surely the place for a studio, near a park of green, public square, or park; but not one occupied solely by glaring, mercenary, mercantile signs and glass doors. Dusty, trade-worn stairways and dark passages are an abomination. Cleanliness and simplicity should mark all approaches. In my case, the cosy nook accommodates all early pupils."

FROM SUSAN LOYD BAILY.

"In my opinion the only indispensable in a well-equipped studio are teacher and pupil. These necessities being given, anything may be added that individually requires or good taste suggests. The more beautiful the effect, the more in harmony it will be with the subject of study. I prefer floors uncovered by heavy carpets or rugs. Ingrain art squares and goat-skin rugs are light

"5. I prefer a large room. The tone is much better and the pupil acquires a broader style of playing.

"6. It is desirable.

"7. This depends upon convenience of location and desirability of apartment.

"8. I have a waiting-room. If I had not, it should be an understood thing that the pupil enter as quietly as possible, without knocking, in order to avoid disturbing the present lesson.

"I have furnished my own music-room in accordance with my ideas of what is useful and pleasant for both teacher and pupil, and will send you a photograph."

FROM DR. HENRY G. HANCOCK.

"In furnishing a studio I should endeavor to cultivate the taste of my pupils, as far as may be, by having everything harmonious and not too crowded, especially with hangings and furniture calculated to deaden the tone of the piano. I should be particular to have a good light on the desk and keyboard, and to have the light come from over the shoulder, preferably over the left shoulder. Stools should be avoided. The best seat is a chair, with hard cushions at hand to adjust the height. It should stand firmly. The studio should contain musical works for reference in illustrations, and for four-hand reading with the pupil; and such literary works as may be required to elucidate definitions, biographical details, and the critical opinions of those who have written on the points that may come up in lessons. The size of the studio is a matter of minor importance to a piano teacher; for a vocal teacher a large room is a necessity. If pupils are guaranteed private lessons, that places upon the teacher the obligation of providing a waiting room, so that lessons may not be interrupted or observed by other pupils. All pupils should come to the teacher's studio for lessons; it should therefore be conveniently located, and in as quiet a place as can be found."

A BEAUTIFUL DEVICE.

A Dainty accessory, considered indispensable to her drawing-room by the mistress of a well-appointed home, is the piano shield. More than any other object present in this room it is really decorative art, for it unites beauty and utility, and may be a masterpiece of the most graceful taste. It is a cover fitted to the keyboard, made of silk or satin, embroidered with a design suitable to the instrument or consistent with the general scheme of the ornament and color of the apartment. The shape, it being from five inches wide to forty in length, lends itself admirably to a background for my love would silently flow in a single word"; using the notes from Handel's "Largo" or the andante from the "Fifth Symphony" for, of course, all or any musical quotation indifferently would not be apposite.

Embroidery or painting is used to decorate the key-



STUDIO OF SUSAN LOYD BAILY.

in the room. It should stand in such a manner as to get all the daylight possible and yet avoid a glare.

"3. I prefer a bench—solid for adults and adjustable for children.

"4. I see no objection to such combination. Every teacher wishes his books, desk, and blackboard within reach.

board cover. While for its finishing there is only one rule, the shield must be wadded, lined with soft silk, edged with a black cord—not a metallic one—and perforated or not, as the chaste pianist pleases. But even to those who object to such lavender-colored covers or ornate wood with its suggestion of wood violets, can not be otherwise than pleasant. It will give more satisfaction than nine out of ninety drawing-room adornments.—"Music Trades."

THAT "THANK YOU" BUSINESS.

FROM THE TEACHER'S STANDPOINT.

BY CHAS. A. FISHER.

WHY are musicians so frequently called on to render gratitudes service?

Whenever there is a project for the promotion of charity food—and it seems there is always something of the sort afoot—several people of more or less prominence, with particular personal axes to grind, immediately proceed to concert some concert or musical entertainment at which the "professional" is politely requested to "assist."

The question comes home with especial force to music teachers.

A conscientious teacher who has been occupied in the discharge of his arduous duties during the day, if called on merely for a piano accompaniment to a few songs, will find that even charity work requires preparation. It means the arrangement of a meeting or meetings with the soloist, which generally implies a disarrangement of his schedule of lessons, loss of time, and frequently actual loss of money. If the teacher be singer or a soloist on some instrument, the imposition is quite as flagrant, if not more so.

Now, in a state of society under which everything is placed more or less on a commercial basis, is it fair that one professor should be singled out for all this "thank you" work?

But there is another phase to the question, and a most uncomfortable and undignified phase it is.

People with fine houses, fine furniture, and (presumably) fine pianos are continually issuing invitations to "musicales" or gatherings of that ilk, which musical "professionals" are requested to attend with the implied purpose of having them contribute to the entertainment of the guests.

The following dialogue took place between two persons one afternoon in the vestibule of a large concert hall:

The Lady: "You failed to come to my last party. Did it not get my invitation?"

The Professor: "Yes, madam, thank you; but I was busy."

The Lady: "But I want you to come to come, now, to the next one. You received my special note, didn't you?"

The Professor: "Yes, madam, thank you; I got it this morning."

The Lady: "Now be sure to come, and—and—bring your fiddle with you."

The Professor: "Thank you, madam; you must excuse me, but my fiddle does not 'eat.'"

And so the brilliant program at my lady's next musical dinner was carried out without the assistance of that particular "fiddle."

The only advantage that could possibly accrue to a musician in accepting invitations of this character would be the possibility of obtaining pupils or being otherwise financially aided by the powerful "patronage" of such people. But, apart from the degrading nature of the admission, the hope that any considerable benefit is to be expected from "patronage" of this character is a fallacy, amply substantiated in this particular instance by the fact that the sturdy music teacher above referred to retired, a few years ago, with a very comfortable competence, the result of some fifteen years of conscientious application to the profession in that community; and during all that period he never on any occasion derived from his course of absolute and uncompromising independence in the matter of "thank you" work.

It is rare even of some grand and noble charity in which the entire community is more or less interested, or one instituted for some important musical object, there can, of course, be no reasonable objection to the participation of musicians, as of any other class of good citizens.

But as a general rule of conduct let us never forget that there is a dignity attached to our calling.

Let us seek, by every means in our power, to elevate that calling, and the noble art of which we are the humble exponents.

Let the "thank you" work and the musical enter-

tainment of "guests" be left to the capable amateurs, who flourish in every community.

Let us refuse to be subject to the perpetual call of every notable hushybody who seeks the attainment of some private end by attempting to press into service our profession and our art.

Let us cultivate ourselves so that we may be fit to appear in the very best society, and then, if we think proper at any time to accept an invitation to some social function at which we may expect to meet men and women of distinction in the community, then, in the name of all that is self-respecting and dignified, let us leave our "fiddles" at home.

PROFESSIONAL RIVALRY.

BY PEARLE V. JEVIS.

In professional as in mercantile life, "competition is the life of trade." There is no tonic for stimulating a man to his best work like competition with half a dozen wide-awake and progressive rival teachers. This rivalry should be generous, however, not selfishly, friendly, not acrimonious. One should have no sympathy with the feeling that it is his business policy to accord the fullest measure of credit to the good work of your rival. It is worse business policy not to. The musician who is generous toward his competitors makes more friends, and in the long run gets more business, provided he can see no good in any work not done by himself.

While the musician should be generous in his treatment of his professional brethren, it is equally his duty at all times to denounce charlatanism, quackery, and false pretensions. The writer has in mind a musician of sound attainments and excellent bodily health, who could make a good income from his profession, but is never returned obtained from his brother professionals. Have no mistaken kindness for this class of men, who are a disgrace to the profession; in regard to them, as well as all forms of charlatanism, speak with no uncertain word, but let every good teacher who your kindest sympathy and cooperation. The more good teachers the better the public is educated, and, as a consequence, the more demand there is for good teaching.

Members of the legal, dental, medical, and other professions have their societies, which meet at stated intervals to discuss new methods of working, and other subjects of interest to the profession. It is much to be regretted that musicians have not also such an organization. Teachers in the smaller towns lose much by segregation, and would gain immeasurably by organization for social interests, mutual cooperation, and study. Two or three organizations of this sort have been so unqualifiedly successful that the feasibility of such a union of musicians has been demonstrated beyond question.

The Club of New York City is made up from teachers of the various branches of music. The club meets once a month, and after a dinner, at which there are informal social intercourse, papers are read by prominent musicians upon topics of interest to the profession, after which there is a full and free discussion, in which any member may participate. The Manuscript Society and the American Guild of Organists are great results.

One of the best examples of what organized effort can accomplish is furnished by "The Department of Music of the Brooklyn Institute of Arts and Sciences." This department was organized in 1890 by a number of Brooklyn musicians, among whom were Dudley Buck, Harry Rowe Shelley, R. Huntington Woodman, John Hyatt Brewer, Charles H. Morse, and the writer. Its object was to advance the interests of art in Brooklyn, and its work has been conducted on educational lines. From an original membership of eight or ten the department has grown until it includes every musician of first year with a few concerts, its operations have been

gradually extended until the present season, when fifty-two concerts have been given, which have covered almost the entire ground of music with the exception of opera.

Twice a year there is a dinner of its Advisory Board at one of the prominent clubs. Here the members meet in social intercourse; a spirit of *bonhomie* is fostered; musicians who are inclined to revolve in a ten-foot circle, satisfied with their own attainments, learn that "there are others," and a spirit of generous rivalry is engendered, which leads to more thorough study, and can only be productive of the happiest results in its broadening effect upon the individual members.

If in every city and large town there could be an organization of musicians on the lines of the Ciel Club, or, better still, the Brooklyn Institute, it would work what you must do. And there is no such thing as playing the piano at all without "technic." Least of all can one adequately interpret the great works of the great masters without mastery of one's technical means of expression. Technic, then, is indispensable. And the sooner it is begun and the more thoroughly the study of it is carried on, the more speedily and complete will be the mastery acquired by the pupil.

THINKING IN MUSIC.

BY OSCAR MOHRICK.

Translated from THE ETUDE by E. F. W.

THE culture of music, in the true sense of the word, it is to be regretted, is very much neglected in our time. It rests almost entirely with a few, who become more or less prominent for a period. One thing is lacking in the whole matter, and that is intelligent study.

There is a great deal of solo and four-hand playing in so-called musical families; but almost without exception there is very little, if any, musical understanding. To play in time, to correct and, proper shading, is not such. The other conditions, such as the hardness or softness of the hammers, the place where the hammers strike the strings, the quality of the sounding-board, etc., are settled by the maker of the piano. But the player, by his touch, determines how the hammers shall strike the strings; and that is a condition of the utmost importance, as you are already aware. I have heard a concert pianist with an enormous amount of technic, or "execution," as it is called, i. e., the ability to get in a vast number of notes per minute and to make the piano thunder,—I have, I say, heard such a pianist produce such tones from a first-class Steinway piano that I (supposing that he had brought his piano with him) remarked to the Steinway agent: "Your firm does itself harm by sending out such a piano as that to represent their factory." To which the agent made no reply.

But on the very next evening another concert pianist played a Steinway piano in the same hall and elicited such a beautiful quality of tone throughout that I took occasion to say to the same agent: "That, now, is the kind of piano the Steinways are supposed to make; that is a beautiful instrument." "Why," said he, "it is the same piano that was played last night. It is the Grand I had in my warehouse, which you know so well," could hardly believe it; but so it was. The difference was simply and solely in the touch of the two pianists.

Touch, then, is the first and most important quality in the technic of piano-playing. You must cultivate it from the beginning; first, last, and all the time, or you will get no satisfactory results in the way of expressive playing. There are many who will tell you that touch is purely a natural gift and can not be learned or taught. I have even heard this opinion expressed by musicians and critics who were generally well informed. "Don't you believe anything of the sort. I am very sure you know better than that already. Neither you nor your class-mates would have had any such expressive touch as you centered in the music; a small orchestra inspired as much enthusiasm as monster organizations now create (recall only the exquisite Beethoven septet). Composition was dependent upon the artistic value of the composition, not upon the applause of some good audience."

We are, at the present time, more removed from pure musical culture than at any other period. Will we ever return to simplicity? Only succeeding generations will be able to answer this question.

THE PRINCIPLES OF MUSICAL PEDAGOGY.

BY J. C. FILLMORE.

LETTERS TO A YOUNG MUSIC TEACHER.

LETTER V.

TO W. E. S.—You think it is high time that I should say something about teaching technic. So do I. While it is true enough that you are not going to be satisfied and ought not to be satisfied merely to teach pupils to read notes and to translate them on to the keys of a piano, it is equally true that it is your business to teach pupils to play the piano. That is what they expect of you; that is what their parents pay you for, and that is what you must do. And there is no such thing as playing the piano at all without "technic." Least of all can one adequately interpret the great works of the great masters without mastery of one's technical means of expression. Technic, then, is indispensable. And the sooner it is begun and the more thoroughly the study of it is carried on, the more speedily and complete will be the mastery acquired by the pupil.

Do you ask: How shall you begin? What feature of the technic of piano-playing shall you take up first? You will, perhaps, be able to answer these questions for yourself, if you define clearly to your own mind the aims you have in view in teaching the technic of the piano. First, then, you desire that your pupils shall produce a good quality of tone, do you not? And you will not be content until they are able to produce at will and do produce habitually the best tones of which the instrument is capable. And I think you already know very well that the one condition of eliciting good tone which is under the control of the player is touch. The other conditions, such as the hardness or softness of the hammers, the place where the hammers strike the strings, the quality of the sounding-board, etc., are settled by the maker of the piano. But the player, by his touch, determines how the hammers shall strike the strings; and that is a condition of the utmost importance, as you are already aware. I have heard a concert pianist with an enormous amount of technic, or "execution," as it is called, i. e., the ability to get in a vast number of notes per minute and to make the piano thunder,—I have, I say, heard such a pianist produce such tones from a first-class Steinway piano that I (supposing that he had brought his piano with him) remarked to the Steinway agent: "Your firm does itself harm by sending out such a piano as that to represent their factory." To which the agent made no reply.

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DON'TS FOR YOUNG PIANISTS.

Don't begin to learn the piano if you don't mean to stick to it, and unless you hope to live a quarter of a century after commencing.

Don't leave off sticking to it because your neighbors complain: neighbors are impossible people mostly.

Don't play on a decrepit piano—it is stupefying.

Don't buy a cheap new one—it is sheer prodigality.

Don't engage a cheap teacher—unless you can afford to pay him to look on. Then he might learn something.

Don't have an expensive teacher unless he is something more than expensive. Most of them are—they're idiots.

Don't have an idiot—that is, don't be an idiot.

Don't try to teach your master—dismiss him.

Don't neglect your scales, or when weighed you'll be found wanting.

Don't spend much time in adjusting your seat—your listeners may be sorry you sat down to it at all.

Don't think to disarm criticism by saying, "Oh, I haven't practiced for ever so long." Ten to one it will be self-evident.

Don't play trivial pieces either when by yourself or in the presence of others.

Don't play with dirty hands. Dirt disfigures the keys and impedes your execution.

Don't abuse the pedals: if you don't know how to employ them, leave them alone.

Don't skip difficult phrases; rather skip the easy ones.

Don't take a piece in hand unless you mean to master it; if your technic is inadequate, put the piece aside until you are able to cope with it: don't bogge at what is beyond your present power.

Don't be in the pitiful position, when asked to play, of having to reply, "Oh, I haven't brought my music with me." Carry a few good pieces in your head.

Don't wait for repeated requests before you consent to play. The more will be expected of you the more you need pressure, and you may prove a more disappointment.

Don't be deceived at slow progress.

Don't be contented at quick progress.

Don't attempt to tune your own piano; you will surely make a mess of it.

Don't make a what-not of your piano.

Don't practice your five-finger exercises always in the tenor part of the keyboard—give the base a turn, and so equalize the wear on the instrument.

Don't forget, in practicing, that an ounce of technical studies is worth a pound of pieces, if the quality of the practice be right.

Don't regard your exercises as a dreary imposition: you can't be an artist without taking pains.—Ez.

WRITING FOR THE PRESS.

WRITING for the press is something of a trade. It demands some practice to acquire a concise, careful, and yet easy, flowing style of expression. Editors are often obliged to give hints to would-be writers. The following, which is going the rounds, contains some very good suggestions that should be of value to those who would write for the press, whether musical or otherwise:

If you've got a thought that's happy,

Make it short, and crisp, and snappy—

Roll it down.

When your brain the coin has minted,

Down the page your pen has printed,

If you want your effort printed,

Roll it down.

Take out every surplus letter—

Roll it down.

Fewer syllables the better—

Roll it down.

Make your meaning plain; express it

So we'll know, not merely guess it;

Then, my friend, ere you address it,

Roll it down.

Roll out all the extra trimmings—

Roll it down.

Skim it well, then skim the skimmings—

Roll it down.

When you're in at first to hold his hand in any

Of another sentence into,

Send it on, and we'll begin to

Roll it down.

—At the present time there is a very considerable difference of opinion among piano teachers as to the value of scale practice. Mr. Emil Liebling, who is one of the most thoughtful and intelligent piano teachers we have, has often referred to the fact that in modern music we do not find scales or arpeggios as such, but simply musical ideas carried out, and it is a question in his mind of how far the practice of scales is in any fit preparation for playing this modern music which has no scales in it. I am of the opinion, however, that there are certain uses of scale practice which makes it advisable to retain it to a moderate degree; at least, for some time longer; but in order to get out of it any important practical good, it is necessary to combine with the scale practice other exercises in rhythm and in touch.

Perhaps some reader would like to ask what will happen if scale-practice is done away with. To this I answer, I doubt whether it will be done away with for many years to come, although it will take relatively a long time to place than it has done in the past, and what will be done in place of it will be a further development of double scales, and the practice of Bach for the clear development of musical ideas. In the long run, however, piano pupils have to practice all sorts of material, because the keynote of a finished success is a well-informed versatility.—W. S. R. MATTHEWS, in "Musical Visitor."

Vocal Department

CONDUCTED BY

H. W. GREENE

THE FRATERNITY OF MUSICIANS.

It is not until of late that musicians have felt the need of and taken steps to establish the fact of their brotherhood by organization. It has shown itself in the last few years by the growth of such societies as the American Guild of Organists, the various manuscript societies, and the national and State associations, and much good has been accomplished.

Musicians have been brought in contact with one another, and many opportunities have been made for specialists in the various branches to give performances themselves as well as to enjoy the work of many, if not most, of the celebrated American artists. While this is true in other branches, we have as yet failed to attain to anything like organized recognition in that most important branch of musical work—vocal culture.

Organists can agree to disagree, and fraternize with that understanding. Composers give the glad hand to their confrères at the manuscript concerts, irrespective of what they do and say when out of reach of the objects of their criticism. But the singing master has not as yet arrived at that point where he is willing to do much but condemn the notes or methods of his professional competitors. It interests us to look for the cause, and we certainly shall not have far to look. We find a condition unparalleled in any other profession. Physicians, druggists, lawyers, clergymen, even educators, address themselves one to another in harmony, all because they find some fundamental principles upon which they are in accord; conceded facts behind which they can all retreat with safety when approached by the man with theories, who is their common enemy. The vocal profession are all and only men with theories. There has been no standard; there is no standard as yet upon which all can agree, not even a principle sufficiently well grounded to make it possible for its adherents to stand the humiliation of strong enough numerically to stand the humiliation of comparison or the sarcasm of cynical opposition. It matters little whether the opposition harmonizes or not; those who unite in it are in sympathy when their shafts point toward a minority. Therefore we feel like the platform upon which the vocal profession may stand, the articles of agreement to which all would gladly affix their names.

If we wanted to advertise for such a platform we would word it somewhat as follows:

"Wanted, one or more principles underlying the structure known as vocal economy, which shall compass the end of uniting all members of that profession and which, taken as a basis, can be depended upon as a ground work for future and general organizations."

In answer to this advertisement we would expect a reply somewhat as follows:

"To the Chairman of the Committee on Organization."

"Dear Sir:—I herewith submit for the adoption of the new vocal constitution the following brief clauses, which I hope will meet with your approval:

First.—This organization shall be known as the Vocal Teachers' Guild.

Second.—Its object shall be: First, to advance the interests of all vocal teachers; second, to establish a system or rules of action to which all shall agree and by which all shall govern their conduct in their future professional relationships; third, to grant certificates or cards of membership, possession of which will indicate the holder's identification with this body, and shall also serve as a guarantee for his standing of a teacher of singing.

Third.—A committee shall be appointed whose duties it shall be to examine all applicants for membership and pass upon their qualifications.

Fourth.—All those who have been accepted by this committee shall be known and recognized as members of the Vocal Teachers' Guild.

"I have other ideas for the extension of these articles of agreement, but presume the above will be sufficient to make a start."

"Yours truly,"
"A VOCAL TEACHER."

Now, the foregoing is as far as the vocal profession has ever reached, even in thought, in the direction of organization. It is extremely improbable that any self-respecting vocal teacher will consent to be adjudicated by any committee of other vocal teachers. It is equally clear that an examining board of any but vocal teachers would be absurd. This is our Vocal Teachers' Guild with its articles of agreement of no avail. To be sure, organists and pianists consent to examinations and receive certificates from their superiors, but the estimation of the vocal profession. Nearly every vocal teacher views the rest of the profession as a pyramid of which he forms the apex. This multiplicity of apices in combination makes a dead level, above which not one has risen; above which not one can rise until all the others have perished. In not this a humiliating state of affairs? Yet there may be hope. Let the readers of *THE ETUDE* send in suggestions for the platform, and we will submit it for approval. While there is life in the profession there is hope for its conversion. If we can not organize on a platform, let us organize under a platform. "In organization there is strength." Let us organize.

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERIC W. ROOT.

In regard to the placing or the focus of tone, another department in our three item formula, there is much to be said. The excellence of a voice is more dependent upon this department of tone production than upon either of the others. It means the vitality of a tone, its carrying power, and the intensity with which it expresses sentiment. Accurate intonation, shading, elegance in vowel utterance, and extension of compass are dependent upon what is included in this department. Indeed, it is the key to every excellence of vocalization. It is in the control of tone what the mallet-stick is to the control of the hand in painting, and it is to the effect of the voice what placing the base of a vibrating tuning-fork upon a hard substance is to the sound of that instrument.

One who has the clear, telling tones which a good focus insures him may breathe badly and constrict the throat; in other words, may offend in both of the other departments, and yet be considered an acceptable singer by many listeners.

We all know the throaty, pitched-voice tenor who, with his chin in the air, whines out sentimental ditties to the great delight of an stunted audience. These hearers perceive a certain elemental intensity in the voice and do not mind the other things.

No matter how well a singer may manage the breath by means of the breathing muscles, his sustaining of phrases will be faulty without the cooperation at the larynx, the economy in the lines used in tone formation, which is involved in the department of tone focus. No matter how thoroughly one derails the opposing throat actions, the negative part of tone production results in dissatisfaction without the cooperation of the positive element which we are now contemplating.

Professors of voice culture, however, are, as a rule, extremely shy of this department; nearly all touch upon it to the extent of directing that the pupil's tone be forward in the month, but anything more specific than

that is apt to be regarded with suspicion. It may be interesting to inquire into the reasons why the most important thing about tone production is so little considered in what is written and spoken upon the subject.

In the first place, nature supplies the element of clear resonance so liberally to the best voices that it develops in the natural order of things without special guidance. As was said before, the possessors of the best voices and their teachers are the oracles in the world of voice culture, and these are not brought into close contact with the problems of this department. They have, as it were, wealth to expend, and do not need to hamper themselves with questions of ways and means. They are like the American sage of a past generation, whose advice to the young men of the East was to take twenty thousand dollars with them out West and "grow up with the country"—admirable advice to one who had the twenty thousand dollars. Most young men, however, are more in need of advice regarding the accumulation of means rather than the expenditure of them, and the parallel holds good in voice culture.

Poverty of resource is what we voice teachers are confronted with in the case of a large number of voices under our charge. By attending to the two negative do much, perhaps all that is required beside these; but generally the voice teacher city seems more decided and satisfactory progress by intelligent attention to the other department, the positive element in our three-item formula.

Some of the greatest singers at length came to appreciate the possibilities in this direction, and, of their own accord, long after their student years, give themselves special exercise in it. For instance, all that I have heard of the utterances of M. Jean de Reszke upon the theory of voice has had reference solely to this item of the formula, and all that I have heard regarding the vocal practice with which he fortifies himself behind the scenes may also be classified in this department.

It would appear that some of the greatest voices find help from the practice of the tone focus, or what is sometimes called "sounding board work"; and we may infer that had it been done correctly in their student years it would have been an acceptable addition to their method. Moreover, if such voices as these ever feel the need of this department of training, how much more it is necessary to the poorer voices of all grades that are brought to the music teachers for improvement? This, as a general proposition, may need no argument in support of it.

When it presents itself as a practical problem in the studio work of teacher and pupil it is quite a different matter, and for the reason that in the attempt to acquire this manifestly desirable element in the voice so many undesirable elements seem to get entangled with it. A great multitude of teachers beg the eternal question, omitting all resonance practice, assuring their pupils that their voices will come right in time, and informing the public that in their methods of teaching they never "force a voice." This claim is quite true. The holding back at the same time educated to think made correctly, and if nature supplies resonance, this conservative teaching may be the best possible. But, on the other hand, it is often like the clock which does not go; it is absolutely right twice a day, whereas the timepiece that keeps in operation may never be exact. Then there is the case of the second violin in the orchestra, the only one who was never heard to play a wrong note; afterward it was found out that he played with a greased bow.

There is a good deal of worldly wisdom in leaving out of the vocal formula all questions of resonance, or, at least, of touching very lightly upon that subject. If aggressive work is done in this direction, it takes great experience on the teacher's part to avoid false action in the other two departments, such as throat constriction and a sort of nervous breath pressure. This advantage of a wrong action with that which is right leads to an unsatisfactory result that is almost unaccountable to the whole process as a whole. The effort to give the pupil the resource which he should have had gone wrong, and the teacher runs the risk of just condemnation for having ruined the voice.

Now, if he makes no effort to push for progress in this direction, but simply keeps the pupil right in the obvious conditions of the breath and the throat, he can defy criticism. If there is improvement in resonance of tone, and the other items in this department, then all is well. If there is no improvement in this direction, it is supposed to be the pupil's fault, not the teacher's. The teacher accepts no responsibility in this particular, saying that he did not make the voice and can not put into it qualities which it does not possess—a specious claim which is half right and half wrong. This teacher is one to be an advocate of the two-item formula, and especially severe upon those teachers who "force voices"—those aggressive teachers who, rightly or wrongly, make effort to the third department.

There is much more that might be said regarding the severity of instruction in this department, but this must suffice for the present.

(To be continued.)

ALBERT BACH ON BREATHING.

"Lave depends on breathing; singing, on artistic breathing. The first breath is the beginning, the last the end, of our life. The breath is like the oil in a lamp; just as the lamp ceases to give light when the oil is consumed, so in the same way the sound ceases when the breath is exhausted. In ordinary life we breathe involuntarily, for we breathe while we sleep; but for artistic singing we must study the art of breathing, so that we may become able to sing a great deal with a small volume of breath; and the old Italian masters [justly said, 'The virtuoso in breathing is nearest to the virtuoso in singing.' The student should, above all, first distinguish between superficial and deep breathing, and avoid the former. We may occasionally use the natural light breath, if the nature of the composition allows it. This light breath the Italians call *mezzo registro*, but this mode of breathing requires no special study for its acquisition.

"Superficial or light breathing consists in the elevation of the upper ribs and the breast-bone and collar-bone, and is therefore sometimes called collar-bone breathing. In this way but a small portion of air is taken in, and it goes, of course, to a great distance beyond the windpipe. The breath remains constantly close to the larynx, and makes the singing strained and breathless, with an annoying heaving of the chest, and breathing in this way makes one tired after a very short time.

"Instead of this injurious mode of breathing, deep breathing is to be persistently cultivated. To this end the lungs should be allowed to expand most freely in the lower part of the chest, the diaphragm being energetically contracted. In this way a far greater amount of air rushes down into the lower lobes of the lungs, which then rest flat on the diaphragm, than by the gasping for air with the mouth which accompanies superficial breathing.

"Let the student diligently practice the art of firmly sustaining, by the deeply descended diaphragm, the breath thus obtained, and allowing as little as possible to escape upward. This healthy way of breathing, which strengthens not only the lungs, but also the organs of digestion, should be practiced daily in pure and fresh air, particularly in the morning, when one is not singing.

"It is a matter of course that calm, deep breathing conveys more air into the air channels than the ordinary way of superficial breathing. Accordingly by the first method a larger quantity of oxygen is introduced into the organism, we widen our chest, we strengthen our lungs, and we improve our digestion. The inspiration must be as inhibiting, and the expiration a gradual flowing out rather than a rushing in and puffing out of air.

"The best and simplest way to accustom one's self to deep breathing is to stand upright, and, folding one's hands on the top of the head, to draw in the air as gently and as deeply as possible, retaining it well in the lungs for from ten to twenty seconds. I may also recommend the following as being to the purpose: Pass a stick, or a cane, through the bend of both the elbows, and stretch the arms well forward, and in this position breathe gently and deeply. By this procedure diaphragmatic breathing is induced to a remarkable degree, while it is also conducive to a good carriage.

THE VOICE AS A FACTOR IN OUR CIVILIZATION.

Is the vocal instrument receiving its share of attention in the educational policy of the American people? The part it plays in our civilization, independent of its uses in conversation, can hardly be estimated. Let us enumerate some of the groups of our population who need a clear understanding of the right use of the voice. First we have the hundreds of thousands of children who are taught to sing in the public schools; the many additional thousands who receive a higher degree of culture in the choir; the many thousands more who receive better or worse training in the select or private schools, convents, and academies; the Sunday schools and the religious and temperance societies, such as the Epworth League and Christian Endeavor, furnish additional thousands. Then there are members of churches and congregations who sing, and a vast number of chorus singers who receive excellent training in choral organizations in nearly all cities or in the schools in the suburban districts. Also the church choirs; the German singing societies; the college glee clubs, and other male organizations in and out of the universities. The hundreds of students in music schools whose voices have been selected from among the numerous classes above quoted as being worthy of more advanced culture; the many hundreds of elocutionists who are developing the vocal instrument for the special needs of that profession; the hundreds who are training their voices for theatrical and dramatic purposes; the small army of students in the elocution societies, whose voices need most careful and wise direction for successful auditorium work; and, finally, the many ambitious men who aspire to oratorical excellence, whose goal is the various legislative halls of our great Republic.

Indeed, vocal culture is far-reaching in its influence upon society, both in relation to the advancement of the individual and its moral effect upon the people. Why, then, should its importance not be recognized? What other function, he related to moral, civil or educational growth, can compare with it on the score of its universality or its influence? Welcome, then, to the prophet, whether man or woman, who shall one day foretell the law or a group of laws so complete that upon their results all classes of voice users may rely; the adherence to which shall result in vocal culture. This is the purpose, in the establishment of the vocal instrument on a plane so ideal, so true in its balance between art and nature, that it can be assimilated by none or for any reason whatsoever.

ANSWERS TO VOICE QUESTIONS.

K. B.—Q. 1. What is the quickest method of acquiring the trill?

A. The quickest method of acquiring the trill is to practice it slowly and regularly in rhythm until one is sure that the two notes come, with an equal force, established properly, and then increase the speed by shortening the notes one-half. Care should be taken to accent gently the first note of every group either of four or six notes, according to the rhythm.

A second and perhaps the best exercise, much used, is the practice of consecutive groups of triplets on the two notes, which necessarily alternates in accent between the upper and lower; this can also be doubled in speed, throwing the heavy accent on the first note of the group of six, still retaining the subordinate accents as practiced in the slow form.

Another and not as generally used method of acquiring the trill is to establish the tonality between the upper and lower note by three or four slow tones, then suddenly attempting to shake the voice rapidly between the two tones thus carefully established. This last exercise is most efficacious when applied to tones removed but a tone half step from each other.

Q. 2. What is the most effective method of making a stiff throat flexible?

A. First, carefully intoned arpeggios, increasing the speed as rapidly as is consistent with the maintaining of absolute clearness and tone in pitch. Second, practice all scales, beginning with three notes, increasing the speed and extending it to eight, nine, or ten notes, as the voice yields to the demands made upon it for flexibility.

Q. 3. How may one sing "e" in words on high notes with ease?

A. By keeping the cavity in the back part of the throat even more widely open than on open vowels.

While it may seem inconsistent, it is one of the few true things that one who sings the vowel "e" as in "fame" should follow that because the mouth is closed to properly form an "e" the throat should also be closed. This is the reason why the throat should be kept open. The great subconscience in his vocal instrument. The great subconsciousness, of course, is, of course, it. We find, therefore, in combination art and temperament, but before perfection has been attained, temperament must be more fully understood for art's sake. It is through needs have been studied for art's sake. It is through discipline along art lines that temperament is enabled to reveal and revel in its highest possibilities.

in rhyming with, the word "find."

ANSWERS TO A PUZZLE IN MUSICAL HISTORY.

The following are the answers to the puzzle in the history of music, published in the April ETUDE:

1. Pope Sylvester. 2. Guido d'Arezzo. 3. Adam de la Halle. 4. Jenny Lind. 5. Robert Schumann. 6. Johann Sebastian Bach. 7. Franz Liszt. 8. Joseph Haydn. 9. Praetorius. 10. Joaquin Desprez, or Despres. 11. George Frederick Handel. 12. Laura Guidicioni. 13. Palestrina. 14. Giacomo Carissimi. 15. Girolamo Frescobaldi. 16. Felix Mendelssohn-Bartholdy. 17. Vincenzo Galilei. 18. Giacomo Meyerbeer. 19. Franz Peter Schubert. 20. Richard Wagner. 21. Jean Baptiste Lully. 22. Clara Schumann. 23. Wolfgang Amadeus Mozart. 24. Claudio Monteverde. 25. Nicolo Paganini. 26. Jacopo Peri. 27. Ludwig van Beethoven.

A great many answers were received, and we are glad to say that the greater number were correct in the main. It is exceedingly gratifying that so many of our readers are so well booked in the history of music as to be able to answer these questions. We believe that but few persons would be able to answer this puzzle off-hand. On the contrary, we feel assured that the majority of those from whom we heard spent considerable time in research in order to find answers. Another commendable point is that so many people had in their libraries facilities equal to giving the desired information. There can be no reason now to doubt that a more thorough, systematic, and liberal course of training is being carried on by American teachers, else such satisfactory results could not have been shown. The ETUDE will publish another puzzle shortly that will call for even more thorough study and do still more good.

Up to the time of going to press correct answers had been received from Adeline C. Keith, Toledo, O.; Eta N. Pileh, Rockville, Conn.; Nina B. Eakin, Beverly, O.; Alda Kirkton, Emporia, Kan.; Carolyn Nash, San Francisco, Cal.; Mrs. V. A. Potter, Del Rapids, S. D.; Fay Schneider, Toledo, O.; Bertha M. Frost, Dering, Me.; Mary Anderson, Tecumseh, Mich.; Eloise Waring, Ann Arbor; Mary Carolyn, Lyons, Iowa; Charles L. Jackson, Dundee, Mich.; Grace M. Cane, Alfred, Me.; Carrie J. Roff, Newark, N. J.; Annie C. Holmes, Cumberland Mills, Me.

The following answers correct in all but one instance: Emma T. Powell, Lexington, Ky.; Molly Phillips, Auburn, N. Y.; Sisters of Notre Dame Training School, Waltham, Mass.; Carrie Dill Homer, Orange, Mass.; P. Joseph Legendacker, Brooklyn, N. Y.; May Florence Damon, Leominster, Mass.; Lillian R. Oby, Huntville, Tex.; M. H. Caldwell, Rock Hill, S. C.; Eva A. Grant, St. Louis, Mo.; Helen Parels, Los Angeles, Cal.; Alice G. Paul, San Antonio, Cal.; Mrs. Rosa H. Brubacher, Easthampton, Mass.

MUSIC TEACHERS' NATIONAL ASSOCIATION ANNOUNCEMENT.

THE Executive Committee of the Music Teachers' National Association has sent out the following announcement:

"All matters in connection with the convention of the Music Teachers' National Association, held in New York City last June, have finally been adjusted, and the work of developing the 1898 meeting is being rapidly pushed forward."

"With the expiration of the old year your membership expired, and we write you to urge renewal; and also to stimulate you to activity in securing additional membership."

"Our plans embrace a musical festival, conducted on broad but conservative lines, in which, as in the preceding meeting, educational topics and matters relating to strengthening the teacher, as well as the pupil, will greatly predominate. The scope and plans in detail will be placed before you in the announcements of the various committees. We have the assurance of the Program Committee that the musical program (an outline of which it will be impossible to furnish at this early date) are to be superior to anything that has ever before been attempted in connection with the Association. The

experiences of last year have been seriously taken into consideration, and the errors in the matter of acoustics, interference, etc., have been provided against."

"The annual membership fee is two dollars (\$2.00), and the Executive Committee desires a prompt response in forwarding money for the same, on receipt of which member's certificate will be forwarded to you. Any member desiring a copy of the publication containing the report of the 1897 meeting may have it by sending, in addition to the renewal fee, the sum of \$1.00, making the cost of membership and publication \$3.00. The book embodies the result of the conferences on 'Music in the College and University,' 'Methods and Results in Music Schools,' and 'Music in the Public Schools,' and addresses and essays from the most eminent men and women in the profession, all of which have an invaluable worth to every teacher and educator, containing as they do the most advanced thought and revealing the salient points in the progress of musical art; also the membership list, the constitution, portraits of many eminent men and women prominent in American music, the minutes of business proceedings, and the valedictory of the officers and committees for 1898."

"As this book is of great value to students as well as to teachers, we urge that our members endeavor to advance its sale among their pupils."

"Fraternally yours,

"H. W. GREENE, President,
"JAMES POTTER KROUGH, Sec'y,
13 E. 14th St., New York City."

The meetings of the Association will be held at the Waldorf-Astoria Hotel, which will undoubtedly add much to the social features of the convention."

TEMPTATIONS TO EGOTISM.

THE great evil and vitiating influence in musical life and progress in professional standing is the great emphasis placed upon the *personal* and *individual* element—the temptations to egotism, self-display, vanity, self-conceit, and arrogance. Young women too often study music, not for the sake of the music,—although to their teacher and friends they are "passionately fond of music"—and they would not admit that there was any other motive for their study,—but really for the sake of the opportunity it will afford them to attract attention in their direction. To slug and play at musicles, teas, and affairs, to gain compliments and win a little flattery is the chief end and aim of not a few. Could the pleasure and inspiration of playing concerted music with others be better and more widely appreciated, the time and money now in many cases wasted and the dissipation of what passes for mental effort might be happily avoided. Of course, by concerted music I do not mean simply piano duets or eight-hand pieces, but music for violin and piano, 'cello and piano, trios for violin, 'cello, and piano, quartettes, etc., etc. To listen to something else besides one's own playing, as a necessity for the completion of the musical effort, brings a new element of pleasure and inspiration. The same thing can be said of singing, and what a pity it is that some of the loveliest pieces of vocal writing, the English madrigals and glees, may be so utterly forgotten and universally ignored. How many solo vocalists have sung "Thine Eyes So Bright," or "Charm Me Asleep"?—*Pianist and Organist.*

—Some interesting remarks of Brahms are told by his friend Widman in the "Deutsche Rundschau." In the master's early days money was not very plentiful. "Once we were drinking beer in a cheap tavern," Widman writes; "I expressed some surprise that he should so attentively to the mediocre dance music of a poor pianist, whereupon Brahms said: 'It does not seem so long ago since I was playing dance music in much cheaper places than that place here. At that time I was already composing, but only early in the morning, for during the daytime I had to arrange marches for little brass bands, and every evening I struck the piano for tavern dances. The best ideas for my compositions always came to me while I was drumming my shoes in the morning.'"*—Music Trade Review.*

New Publications

WHAT IS GOOD MUSIC? Suggestions to Parents Desiring to Cultivate a Taste in Musical Art. By W. J. HENDERSON. Charles Scribner's Sons. Price, \$1.00, net.

We can not do better than to quote from Mr. Henderson's "Prelude" to state the *raison d'être* of this new work. "The right to like or dislike a musical composition has long been regarded as consistent with human freedom. It has been the happy experience of the writer to meet with hundreds who were searching anxiously for the path that leads to musical salvation. . . . Let us address ourselves to the inquiry, 'What is good music?'"

The book is made up of chapters on the Essentials of Form, Vocal Forms, Content of Music, the Performance of Music.

We think the chapters on the Content of Music of very great value to the student of "good music." The analysis of the sensuous, the intellectual, and the emotional, while it may be, not perfect, nevertheless affords good working ground and firm support to the inquirer, and if these chapters be read carefully and studied, the musician, as well as the dilettante, will find himself equipped with a broader, clearer view of the principles which may determine the value of music.

In a more practical sense we commend the chapter on the orchestra and orchestral music. In these days when the Boston and Chicago orchestras are giving concerts in so many cities, the public needs to know the salient features of orchestral music and the means for its public presentation. Two other features are the essays on the piano and vocal work.

Taking the book as a whole, we feel no hesitation in recommending our readers to add it to their libraries. Its value will be apparent in many ways.

MUSIC—HOW IT CAME TO BE WHAT IT IS. By HANNAH SWARTZ. Illustrated. Charles Scribner's Sons. Price, \$1.25, net.

A new work on the scientific side of music always arouses interest among musicians who are disposed to study and self-culture. The historical method for the appreciation of the present status of any art is the only true and useful one, and it is for this reason that the best teachers are continually impressing upon their pupils the value and necessity of historical and scientific studies.

A list of some of the chapters will afford a fair conception of the book: Musical Acoustics, Ancient Music, Medieval Music, Evolution of the Modern Scale, The Opera, Oratorio, Precursors of the Pianoforte, Development of Pianoforte Playing, The Orchestra. All the factors just noted have contributed, some of them partly, to make modern music what it is, and the reader who masters the contents of this book will have cleared up many obscure points in his mind. The illustrations and examples, including several facsimiles, add much to the book.

THE STOLEN FIDDLE. WALTER H. MAYNOR. Frederick Warne & Co. Price, \$1.25.

Music lovers are always on the lookout for works founded on musical subjects. In this, as may be inferred from the title, the plot turns on a violin belonging to a wealthy amateur, which is stolen and sold to an expert maker of violins, who takes it apart, alters it, and subjects it to various aging processes, with the purpose of putting the instrument on the market as a Stradivarius. The development of the story deals with the tracing of the thief, and a lawsuit which brings out many points of value to the violin-fancier, and as master as well as player. The description of the method of "aging" violins is full of interest to the uninitiated, and will help to dispel the glamour cast over "old Italian violins" by collectors.

THE ETUDE PUBLISHERS' NOTES

The competition for the prizes offered to composers will close this month. It is very gratifying to the publisher that the offer has brought in a large number of compositions. The work of selection will be no light task, but it is all the more so because the general character of the pieces submitted shows that teaching in the higher fields of theory of music and composition is being carried on in all quarters of the country.

We have been made the Eastern selling agents for the books published by J. A. Parks Company. An advertisement of them will be found elsewhere. The works consist of—

"Imperial Anthems for Choirs."
"Concert Quartets for Male Voices."
"Concert Quartets for Mixed Voices."
"Sacred Quartets for Male Voices."
"Sacred Quartets for Mixed Voices."

All of these collections have had an extraordinarily large sale already; they are among the best of all similar collections published. The "Imperial Anthems for Choirs" is particularly good. I doubt if we have ever set it out on inspection but what it has been selected. Any of all these books will be sent to any one of our patrons for examination, or we will send, for the asking, sample pages and circular.

The new music which we send out monthly during the months of the winter teaching season will be discontinued after May. On the other hand, there are a great many teachers who do not do as much teaching in the winter as they do in the summer, and for the convenience of these we will send out, beginning with June and ending with August, a like selection to the one which we have been sending during the winter season, only of our latest new publications. These will not be sent unless especially requested.

As usual, we will offer THE ETUDE for any three of the summer months for twenty-five cents. This is an exceptional value and has been taken advantage of by a great many of our subscribers in years past. Teachers have found it pays to have THE ETUDE read and played during summer, as the pupils come back in the fall better prepared; indeed, they are more likely to come back, having been to a small extent at least in a musical atmosphere in the meantime. The offer is to send three numbers to any address for twenty-five cents. Send the large subscription list which we had last year for these three months can not be increased during the coming summer.

DURING the present month some of our patrons will desire to return their On Sale music. There are a few general directions which might be mentioned in addition to those usually given with the June list statement. To persons returning music with a very great distance it is much better to find out first which is the cheaper, mail or express; if mail is cheaper, then do the music up in four pound packages and return it in that manner. Prepare the expressage. Be sure to write your name on the outside of every package which you return to us. We can not promise any credit at all unless this is done.

In furnishing your studio, do not forget the large portraits of the musicians which we publish, size 22 x 28, for but fifty cents each. These are artotypes, taken from the best likenesses of the great musicians which it is possible for us to obtain. Our collection now includes Mozart, Beethoven, Wagner, Mendelssohn, and Liszt.

new, clear type, on good paper, with sewed binding and board covers, strong and durable. There are four books in the course:

"The Imperial Wreath," 256 pages; "The Sovereign Wreath," 224 pages; "The Ideal Wreath," 184 pages; "The Juvenile Wreath," 144 pages.

Each book of the "Wreath Music Course" is complete in itself, and does not need the aid of charts.

The most favorable terms will be made for introduction. Sample copies for examination will be sent, and if not satisfactory may be returned. For description of each of the four works see advertisement elsewhere.

We have also, published in the same manner, well-known pictures of musical subjects, entitled "Beethoven in His Study," "Inspiration," and "Harmony."

As this issue goes to press there appears our new collection of piano duets. They are all of easy grade. The compilation is published in our usual substantial manner, and retails for one dollar, with a liberal discount to the profession. We are sure this will become one of the greatest favorites of our many well-known collections.

ALL the works we have been including in our special offer are out, excepting Clarke's "Harmony." The list embraced the following: "How to Teach: How to Study," by Seton; "The Masters and Their Music," by Mathews; "Standard Third and Fourth Grade Pieces," by Mathews; "The First Dance Album" and "Sight-Reading Album," by C. W. Landon. All those who have subscribed in advance for these works have been supplied. The remaining work, Clarke's "Harmony," is about completed, and it is hoped by June 1st to be ready for delivery. Therefore this will be the last month of the special offer. The special-offer price is 50 cents, and it is by far the most important work of the series. Dr. Clarke has put into this book the experience of thirty years. His work in connection with the University of Pennsylvania has been entirely theoretical teaching, and perhaps for this special branch he has no superior. We can confidently recommend this work as one of great value to all interested in music. Remember that after June 1st the work can not be had for double the money.

"THE Masters and Their Music," by W. S. B. Mathews, is out and delivered. All special offers are now withdrawn. The retail price of the book is \$1.50. This work will find as many friends among music people as the popular "How to Understand Music," by the same author. The scope of the two works is very similar. For music clubs and classes in musical literature the work is invaluable. It takes up all the great masters separately and in groups; a biography of each is given. The principal works of each are analyzed, programs laid out for public performance, and an exact picture of each composer with every chapter. American composers come in for a good share of attention. The book has nearly 300 pages and is bound in handsome and durable binding. This is just the work for reading during the summer months. Mr. Mathews is always interesting, clear, and direct to the point. We predict for this work a very large sale, as it is a book for the profession or student. It appeals to all lovers of music.

We have taken the agency for a series of singing books called "The Wreath Music Course." We have all been in search of a good, up-to-date course of this kind. J. D. Luse is the author and composer. "The Wreath Music Course" is the outgrowth of twenty years of practical and continuous work by the author in all grades of public schools. In preparing these books well-known principles of pedagogy have been kept in view, such as proceeding from the known to the unknown, introducing the simple before the complex, observing useful classification, concentrating, and especially by using well-chosen songs, arranged in such a way as to create and maintain interest from the beginning to the end of the course. The course is complete and complete, leading the pupils to a correct knowledge of musical notation, and to an appreciation of the finest classical music.

The books are scarce in form, and are printed from

It may not be understood by our patrons that every piece of sheet music in our catalogue has a number; the number is in large figures over the inside title-page. It is only necessary to give this number in ordering from us. This will save time and space in writing. Ordering by number is just as safe as name. Our stock of Peters, Litoff, Schirmer's Library, etc., is all kept according to number, and it would be a great convenience to us if all these editions were ordered by number.

We are now publishing considerable vocal music, but we do not send it out to our patrons as we do the piano music, unless specially requested to do so. If you desire our new vocal music sent to you On Sale it comes from the press, please send us word.

LANDON'S "Sight-Reading Album" will be sent to advance subscribers about the time this issue goes out. The special value of this collection is the consummate taste used in the selection. It is the best set of easy teaching pieces that could be selected. Every one is a gem. Fifty years ago teachers never dreamed of such a collection of gems. Tinkling nonsense by E. Mack, Charles Grobe, and Charles Kinkel was all that could be had, and these only in detached pieces. Now the lower grades are well supplied by many good writers whose productions do not vitiate the taste. The collection by Mr. Landon has all the best writers represented with their choicest works. The introduction deals with an exposition of the principles of sight-reading, which will be of immense value in the use of the work. There are also analytical notes in connection with each number. We will send the work for examination to any one having an account with us.

READERS of THE ETUDE need not be reminded that the publisher of this magazine was the first to make advanced offers of new works at prices at or below first cost. We have reason, however, to believe that too many of our readers fail to look carefully over the "Publisher's Department," thinking it to be nothing but business notices in which they have no interest. In this they are much mistaken. True, as publishers, we desire to place our publications before the buying public, but still more truly are we careful to place only such works as the public wants and needs. This house has become noted for its original methods, and for the many valuable educational works that mark an epoch in some newer and better method of teaching. Therefore we have confidence in asking our readers to give a more careful attention to the announcements in the "Publisher's Department," for in these notices they will find much of great value to them in their work. Only such works as are of special help to the teacher and student find their way to this department of THE ETUDE.

We have issued a fine concert paraphrase of "Star-Spangled Banner," by Troyer, a Californian musician. This is a brilliant piece, not over difficult, about Grade VI or VII in a scale of X. For public performance at college commencement it would be timely and popular. The title-page is adorned with "Old Glory." There is no really good piano arrangement of the grand, patriotic song within the grasp of the average player. Order it at once. We are too soon in taking up with this piece. You can't

while the right brings out a rich, sonorous melody, makes a piece useful as well as attractive to pupils. It has all the well-known melodious qualities of Raff.

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THIS work, which contains about 75,000 words
is the first important literary work which
Mr. Mathews has published since the second
volume of "How to Understand Music" and his
"History of Music."

The matter is arranged in Two Parts: Part One
contains Essays upon The Nature of Music, Its
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Schumann, Liszt, and Brahms; on Songs and Song
Singing, and a variety of topics interesting to
students generally.

Part Second relates to Piano Teaching, and con-
sists of short Essays upon leading problems of this
kind of art to which Mr. Mathews has given as
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